



Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • AUGUST 9, 2003

HOT SPOTS



8 Setting Sun

Sun Records founder Sam Phillips leaves a rich legacy.



11 Fortunate Son

Hand-picked by Clive Davis, Gavin DeGraw takes charge for his J Records debut, "Chariot."



• What's Going On?

Special conference section begins following page 46.

Blige: In Love With Life

Songstress Reteams With P. Diddy

BY MICHAEL PAOLETTA

Mary J. Blige is jubilant. And it is evident on her sunny new album, "Love & Life."

"This album is a celebration of life," says the R&B singer, whose previous sets often have been steeped in pain and heartbreak.

"All the bad things in the world couldn't have happened to a better person than Mary," she says, speaking of herself. "If Mary can do it, then others can, too. Learning to love yourself takes work. And right now, I love Mary."

Indeed, Interscope Geffen A&M chairman Jimmy Iovine says the album shows Blige "at the top of her game."

SPECIAL GUESTS

Due Aug. 26 (one day earlier internationally), the gorgeously soul-smacked set finds Blige reteamed with producer Sean "P. Diddy" Combs. It also sees her joining the restructured Geffen Records, which recently absorbed MCA, Blige's former label.

Joining Blige on "Love & Life" are special guests Jay-Z ("Love & Life Intro"), Eve (the Dr. Dre-produced "Not Today") and 50 Cent ("Let Me Be the 1").

Additionally, Method Man raps on the first single, "Love @ 1st Sight," which

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McCain Ambush Alleged

Radio Exec Dickey Charges Senator Set Him Up For Fall

BY PHYLLIS STARK

Low Dickey says he was "ambushed" on Capitol Hill.

Based on "strong urging" from the staff of Sen. John McCain, R-Ariz., the chairman/CEO of Atlanta-based Cumulus Media agreed to participate in a July 8 Congressional hearing to discuss radio market definitions as they relate to the Federal Com-

(Continued on page 89)



DICKEY: A BOWLING PIN?

South Makes Its Mark On Hip-Hop

BY RASHAUN HALL

NEW YORK—From rap music and hip-hop culture's early roots in the East Coast to the evolution of gangsta rap in the West, an artist's geographic location has always been important. Ask any number of Southern hip-hopppers.

In attempting to compete with East and West Coast artists, Southern hip-hop has often placed a distant third. While such indi-

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mike clark, usa today

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andrew lewis corn, time out new york

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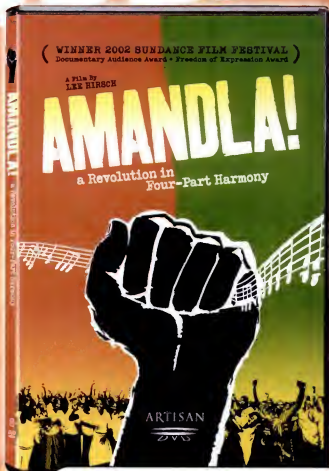
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CYNDI LAUPER

QUOTE OF THE WEEK
"I wanted to put humanity back in the world that's surgically enhanced—I mean the music, not the people."
CYNDI LAUPER
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Q-TIP

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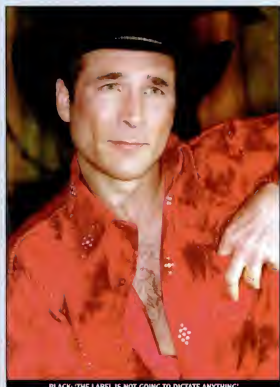
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BLACK: 'THE LABEL IS NOT GOING TO DICTATE ANYTHING'

New Label Adds 'Equity' To Deals

BY PHYLIS STARK

NASHVILLE—Country star Clint Black and top Nashville executive Mike Kraski are launching Equity Records, a new label that has more than a catchy handle: It's a business model.



KRAKSI: DISTRIBUTION DEAL NEXT

Artists who sign with them will retain ownership of their masters and, at a predetermined sales level, earn an equity stake in the company. Kraski, a former Sony Music Nashville executive VP/GM, will run the Nashville-based operation, and Black will be among its founders.

Kraski notes that there are two definitions of equity. "One denotes fairness, and one denotes ownership. [Both are] the philosophical cornerstones for the company."

The privately funded label is a partnership among Kraski, multi-platinum artist Black, Black's manager, Jim Morley of Los Angeles-based Morley Management Group, and business manager Charles Sussman of Nashville-based Sussman & Associates (Billboard, Aug. 2).

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RIAA Goes Republican

Music Biz Taps D.C. Insider For Capitol Hill Battles

BY BILL HOLLAND

WASHINGTON, D.C.—The top executives of the five major record companies are effectively betting on the re-election of President George W. Bush and continued GOP control on Capitol Hill.

At least that's how some are viewing the selection of top GOP operative Mitch Bainwol as the next chairman/CEO of the Recording Industry Assn. of America.

The RIAA board of directors announced the selection of Bainwol, one of the most powerful Republican policy strategists in Washington, July 28, to succeed Hilary Rosen.

The three previous heads of the RIAA were Democrats, representing a traditionally liberal-leaning industry.

But with the whole Washington show now run by Republicans, the RIAA has apparently taken to heart Bainwol's comments when he was in charge of the National Republican

Senatorial Committee (NRSC): "Politics are a lot like real estate. It's location, location, location."

Bainwol—along with his old boss, Senate majority leader Bill Frist, R-Tenn.—were among those pouring the foundation credited for delivering a

'Anyone who doesn't think he's partisan has got a screw loose.'

—SENIOR CAPITOL HILL STAFFER

Republican majority to the Senate in the last midterm elections.

In 1999, columnist George F. Will called Bainwol "the Sancho Panza to Tennessee Sen. Bill Frist's Don Quixote in what turned out to be a not-at-all quixotic attempt by Frist, the chairman of the NRSC, to re-establish

Republican control of the Senate." One senior Capitol Hill staffer observes, "He gets along with Democratic members and staff. But anybody who doesn't think he's partisan has got a screw loose. The main thrust of Bainwol's career has been to work to defeat legislation put forward by Democrats and to advance the GOP legislative agenda."

The RIAA repeatedly said Republicans were being interviewed for the job in order to beef up its efforts to get the attention of the Bush administration and a GOP-majority Senate and House (Billboard, Aug. 2).

Another Republican contender for the top RIAA post, D.C.-based AOL exec John Buckley, took himself out of the running last week. Sources say Bainwol was first recommended to the RIAA as a replacement last fall.

"It's a smart move," one music community lobbyist says. "He's a 'power and money' guy. He was running the NRSC, so if you're a Republican senator,

(Continued on page 89)

Online Stores Set Modest Pace

BY BRIAN GARRITY

NEW YORK—The number of digital download stores planning fourth-quarter launches seems to grow each day.

But industry watchers attending the Jupiter Plug-IN Con-

ference, held July 28-29 at the Crowne Plaza here and sponsored in part by *Billboard*, warned that it could be a tough market in the near term, despite the promising start for Apple Computer's iTunes Music Store.

Not only is the digital music business facing modest revenue projections for the next few years, but many at the conference questioned whether the iTunes 99-cent download store model is the business platform that will ultimately drive growth for the music business.

"I don't think we should jump to the conclusion that we've found the pot of gold at the end of the rainbow," said David Goldberg, VP/GM of music at Yahoo Inc. "We still have a long way to go in terms of figuring out how everyone makes money in the space."

Speaking at the Billboard Roundtable on the second day of Plug-IN, which was moderated by *Billboard* executive editor Ken Schluger, Goldberg said that despite positive reviews with iTunes, "the math isn't good" when it comes to selling songs for 99 cents.

Indeed, Jupiter Media, long the biggest cheerleader of the digital distribution business, is now forecasting modest growth of the online sector in the near term, citing "overall music industry doldrums and lackluster digital offerings."

"While Apple has rekindled interest in digital downloads, total digital sales—downloads and subscriptions—will not surpass \$80 million this year," Jupiter Research senior analyst Lee Black said. "The industry is suffering from competition for entertainment dollars, changing demographics, the end of the CD upgrade cycle and piracy."

Jupiter is predicting \$35 million in pay-per-download sales for the industry this year and, even with numerous new entrants coming to market, only \$105 million in such sales next year.

But with Apple claiming more than 6.5 million downloads and 300,000 iPod portable players sold since the late April launch of iTunes, the rush to expand the digital download business to the Windows platform—home to 97% of the personal computer users in the U.S.—is in full swing.

Leading the way is Apple. Peter Lowe, Apple director of marketing for applications and services, told Plug-IN attendees the company is on par to launch a Windows-based version of iTunes by year's end. (Continued on page 87)



KENSILW: EXPECTS PRICES TO CHANGE

IAAM Focuses On Global Industry Issues

BY SUSANNE ADLEY
AND RAY WADDELL

NEW ORLEANS—For an industry facing diverse challenges—for economic to security—the mood was upbeat at the 78th annual International Assn. of Assembly Managers July 25-29.

Domestic and international concerns had their time in the spotlight, as IAAM continues to view the industry in global terms (more coverage, see pages 43-44).

At the July 26 Global Issues Summit, venue managers discussed a rebounding international touring market hampered by terrorism and SARS concerns. The latter prompted a shutdown of the Hong Kong Convention and Exhibition Centre for 90 days, costing it \$13 million in business.

Cliff Wallace, the building's director, says shortened work weeks helped avoid layoffs and lessen the impact. But he noted that China's current explosion of new venues,

including a "mega-facility" in Shanghai, "will be a problem in the long term," because SARS will still be hurting travel to and event demand in the area for a while.

Leigh Harry, chief executive of the Melbourne (Australia) Exhibition and Convention Centre, said he is teaming with venue managers in major cities, including Boston, Vancouver and Melbourne, under a new promotional program called Best Cities.

"We're trying to establish a core group of [attendee] clients that we



KING BEATING BURKAT

can move around through this global alliance," he explained.

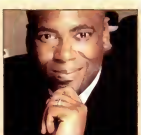
Meanwhile, IAAM executive director Dexter King said that the organization beat its budget for the annual gathering, which is its chief revenue producer.

Preliminary numbers indicated 1,247 registrants and 1,444 exhibitors for a total attendance of 2,691, on par with last year's meeting in Atlanta.

Outgoing IAAM president Joe Flo-
(Continued on page 89)

Ridenour Virgin's New Urban Head

BY GAIL MITCHELL



RIDENOUR: HOPES TO BRING WINNING ATTITUDE

Lionel Ridenour's appointment as head of urban music at Virgin Records signals one of the final cornerstones in the label's restructuring of that division, according to Virgin Records America chairman/CEO Matt Serletic.

"We've just about galvanized the team," Serletic says. "Bringing in Lionel is sort of the caper to a year-long process to build Virgin into the right urban record label. That was one of the first things I focused on when I came to Virgin [in February 2002] and we moved the label to New York [last September]. It was a great opportunity to reinvigorate the urban side of our roster."

Ridenour's title is executive VP of

urban music. He will be based in New York.

Besides Ridenour, the Virgin urban executive team includes senior VP/GM of urban music Jayson Jackson. Formerly artist Lauryn Hill's manager and VP of marketing and promotions at Bad Boy Entertainment, Jackson joined Virgin in 2001.

During the past year, Serletic has brought a number of executives into the urban department including senior VP of A&R Big Jon Platt, VP of West Coast A&R Pete Farmer and
(Continued on page 87)

RAC Tapped To Talk To DOJ

BY BILL HOLLAND

WASHINGTON, D.C.—The Department of Justice investigation into Clear Channel is moving forward.

Billboard has learned that the DOJ has requested an interview with an official from the Recording Artists' Coalition. The DOJ wants to discuss allegations of artist intimidation on the part of Clear Channel Communications, the giant radio and venue owner under fire for its business practices.

DOJ does not comment to the press regarding ongoing investigations, but R. Hewitt Pale, the DOJ's assistant attorney general for antitrust, revealed July 24 to the House Judiciary Committee's antitrust task force that DOJ attorneys have conducted "a number of interviews" as part of the probe into Clear Channel and have "undertaken significant efforts to find additional evidence."

Rep. Howard Berman, D-Calif., ranking member of the House Subcommittee on Courts, the Internet and Intellectual Property, has been frustrated by the DOJ's lack of follow-up on complaints about CCC. He pressed Pale on the issue at the antitrust task force hearing.

Berman sent a letter to the DOJ in January 2002 detailing the allegations against CCC. He tells *Billboard*, "DOJ has not adequately kept me in the loop on this issue."

"Since my letter, many have postulated that the Bush administration would not allow the DOJ to actively pursue antitrust investigations."

Clear Channel, which is headquartered in President George W. Bush's home state of Texas, is a major Republican campaign contributor.

Citing the DOJ's decision last year to go after Pressplay and MusicNet "in the as-yet infinitesimally small market for legal online music," Berman said, "The Bush DOJ is interested in publicly pursuing a lengthy investigation of rather speculative antitrust concerns. If it has such grave antitrust concerns, why isn't it willing to pursue allegations of actual anticompetitive behavior in the radio and concert industries?"

Clear Channel has been under scrutiny by federal lawmakers since 2002. Recording artists, rival radio stations and venue owners complain of alleged bullying tactics in which Clear Channel forces artists to do interviews and promotions on its radio stations or play its concert venues.

Berman says Clear Channel representatives have "assured me that Clear Channel does not engage in illegal activity and is simply a business facing criticism from competitors who can no longer compete against it. I told them that I would continue to press the DOJ to get to the bottom of the story."

WMI Merges European, International Operations

BY GORDON MASSON
and JULIANA KORANTZ

LONDON—Warner Music International is merging its European and international operations, effectively eliminating Warner Music Europe.

The move fulfills a blueprint drawn by Paul-Rene Albertini. He devised the restructuring following his promotion to WMI president last December, when he replaced then-chairman/CEO Stephen Shrimpton.

Albertini says the changes will not lead to any significant job cuts.

"This is the amalgamation of the European and international [divisions] into one office," he explains. "This is something that has been ready to go since February, but internal circumstances forced us to postpone the reorganization."

The changes occur amid the expectation that a BMG/Warner merger is imminent. Such a merger would likely result in major job losses at both companies throughout Europe.

With no deal yet announced though, it would appear Albertini is taking a business-as-usual stance and is not prepared to sit around and wait—bearing in mind that Warner and EMI structurally did little for a year during their failed merger attempt in 2000.

Sources at BMG and Warner tell *Billboard* that their marriage is more a matter of "when" than "if." One senior source says that "The merger is going to happen at all," it has to be finalized and announced before the end of August."

Although Albertini says there will



ALBERTINI: "SMOOTH-ENGINEERING"

be no major new job cuts, he admits that positions that have been eliminated will not be filled. For example, he kept his previous responsibilities as president of Warner Music Europe when he took over Shrimpton's duties.

The restructuring at the management level sees Gero Caccia, Warner Music Europe executive VP, promoted to WMI executive VP.

Not only does Caccia retain his Warner Music Europe tasks with almost all European affiliates reporting directly to him, but he now also oversees WMI's law and corporate affairs, finance and human resources departments, among other management divisions.

Anne Mansbridge, formerly WMI senior VP of business and legal affairs, is now senior VP of law and corporate affairs.

John Watson is now senior WMI VP of business affairs; he had the same position at Warner Music Europe. He will keep Warner Music U.K.'s business affairs among his duties.

Caccia and Watson report to Alber-

tini. Mansbridge reports to Caccia.

Additionally, marketing division Warner Music Europe will become part of the WMI marketing division under the leadership of Jay Durgan.

WMI senior VP of international marketing, He reports to Albertini.

Reporting to Durgan is Jon Uren, new WMI senior director of international marketing. He was previously Warner Music Europe senior director of WMI senior VP.

While the marketing heads at WMI's affiliates will liaise with Durgan and Uren when marketing international albums, they report to different people, such as local marketing directors, when it comes to marketing local releases.

"I see all this as a smooth re-engineering to create a more compact unit," Albertini says.

Dear Ketel One Drinker
Thank you.

This One



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Sun Records Founder Sam Phillips, 80, Dies

BY CHRIS MORRIS
and MELINDA NEWMAN

LOS ANGELES—From the start, Sam Phillips sought what he called "an indignant sound."

"I wanted the sound you'd get from hearing the musician play on the stage, even though we were in the studio. I wanted them to feel we were in this together," Phillips told *Billboard* last year.

"There were a lot of independent labels coming out with great R&B records. Mine was the old thing. I just went out to get gutbucket, and in the main, we did that, and that set us apart from a lot of other great labels."

It is difficult to envision what the history of American popular music in the 20th century might have been without Sun Records founder Phillips' intuitive efforts as a talent scout, producer and independent label operator.

He died July 30 of respiratory failure in Memphis. He was 80.

Born Jan. 5, 1923, in Florence, Ala., Phillips was an announcer and engineer at Southern radio stations in his teens. In January 1950, he opened Memphis Recording Service (later known as Sun Studio) at 706 Union Ave. in Memphis.

Phillips began by recording regional blues and R&B talent and leasing his masters to such hot indie labels as Chess and Modern/RPM.

He cut Jackie Brenston's "Rocket 88," often cited as "the first rock-'n'-roll record," recorded the first sides by B.B. King, Ike Turner and Rosco Gordon; and captured the first volcanic performances by Howlin' Wolf.

Though he started up a short-lived indie imprint, Phillips Records, in 1950, Phillips entered the record game in earnest with the launch of Sun Records in 1952.

The label released tough blues and R&B sides by Rufus Thomas, Little Junior Parker, Little Milton and many others. But he hit true pay dirt in 1954.



SAM PHILLIPS

That summer, Phillips summoned a Mississippi-born teenager, who had cut a personal birthday single for his mother at Sun, back to the studio to demo a ballad. Teamed quickly with guitarist Scotty Moore and bassist Bill Black, Elvis Presley became Sun's most explosive artist.

Presley's seven singles for the label set the template for rock-'n'-roll and put Sun on the nation-

al map. In 1955, Phillips sold his interests in the star to RCA and publisher Hill & Range for an unprecedented \$35,000.

Other legendary performers followed Presley to Sun and onto the charts: Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis and Charlie Rich.

In 1960, seeking more space, Phillips opened a new studio, Sam Phillips Recording Service, at 639 Madison. (He briefly operated a facility in Nashville, with Billy Sherrill as house engineer; it was later sold to Monument Records.)

By the early '60s, changing tastes had put Sun in commercial eclipse, and Phillips' biggest acts had all departed for greener pastures. The

label issued its last single in 1968, and in July 1969 Phillips sold Sun's masters to Louisiana record exec Shelby Singleton.

Phillips—who became a wealthy man through investments in the Memphis-based Holiday Inn chain and various Southern radio stations—was largely inactive in music after the sale of Sun. He produced a couple of tracks on John Prine's 1979 album "Pink Cadillac."

Phillips is an inductee in the Rock & Roll, Blues, and Country Music Halls of Fame. The original Sun facility, which Phillips sold in 1987, was recently recognized as a national historic landmark; a July 31 ceremony in Memphis was postponed because of bad weather.

NAB Plans To Challenge FCC Rule Changes In Court

BY BILL HOLLAND

WASHINGTON, D.C.—While Congress is pushing to overturn the recent Federal Communications Commission ownership rule changes, the National Assn. of Broadcasters believes the rules do not go far enough.

NAB's board of directors decided July 28 that to help its members,

Arbitron's market definitions, which some see as more restrictive.

The new rules, announced June 2, take effect Sept. 4. Wharton says NAB plans to file suit with the U.S. District Court for the District of Columbia by mid-August.

Clear Channel has been outspoken against the new market definitions, calling the move radio "reregulation."

Congress recognizes the influence Clear Channel has in NAB's decisions. In a recent hearing on radio consolidation, Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee, wryly referred to NAB as "that wholly owned subsidiary of Clear Channel."

But Wharton counters that this suit reflects more than just Clear Channel's agenda. "Our members unanimously agreed that this issue could have been better addressed by simply fixing some of the anomalies in the existing rule," Wharton says.

"It's causing a great deal of concern," he adds. "These are companies who build their business plans [on the old rule]. This is like moving the goal posts in the middle of the game."

Small-market radio is not affected by the rule change. The FCC will hold a separate proceeding to study the 40% of U.S. stations that lie outside of the 287 Arbitron-measured markets.

Until the NAB-threatened lawsuit, the arm-wrestling over the new FCC

rules was between two main groups.

Public interest groups and individual citizens charge that the new FCC rules effectively give away the store to U.S. media barons; both constituencies claim that broadcast diversity and localism will be lost. They also complain that FCC chairman Michael Powell steamrolled the rules, refusing an appropriate public comment period.



McCain sees corporate influence

Many lawmakers have heard these complaints from constituents and, seizing the chance to pounce on a political hot potato, now want to roll back the rules.

Some, like McCain, are concerned that corporate decision-making might result in political censorship of unpopular views, such as Cumulus Radio's ban of the Dixie Chicks (see story, page 1).

NEWSLINE

THE WEEK IN BRIEF

Telecommunications company SBC is suing the Recording Industry Assn. of America, challenging the legality of having to provide the names and addresses of customers who use its Internet service provider offering. The RIAA dismissed the action as "old news," saying SBC is "recycling many of the same arguments already raised and twice rebutted by a federal court." To date, more than 1,000 subpoenas have been issued to ISPs to obtain the names and addresses of alleged copyright infringers. The trade group will not provide specific numbers. **BILL HOLLAND**

Universal Music Group's second-quarter revenue fell 29% to \$1.07 billion euros (\$1.2 billion). The company cited continued weakness in the overall market and tough comparisons with second-quarter 2002, which included top-selling releases by Eminem, Ashanti and Nelly. Excluding the effect of currency exchange, sales were 19% lower. Parent Vivendi Universal posted total sales for the period of 6.13 billion euros (\$6.91 billion). Excluding acquisitions and divestitures made since last year, as well as the effect of currency exchange, this is 6% lower than the same period last year. **MATTHEW BENZ**

The DVD Entertainment Group is challenging both its name and its mission statement to include the emerging technologies of high-definition DVD and video on demand. In its previous incarnation, the newly named Digital Entertainment Group, which represents software and hardware companies, focused on introducing the DVD format to the public. DEG president Bob Chepek, who is also Buena Vista Home Entertainment president, says the new organization aims to provide hardware and software companies with a forum to discuss common goals in the introduction of new digital video technologies. The DEG also released second-quarter hardware and software figures. More than 427 million DVD titles were shipped to retail in the first half of 2003. That brings the total number of DVD software shipments to 1.8 billion units since the format launched in 1997. The number of U.S. households with DVD players now totals more than 46 million. **JILL KIPNIS**

Germany's top court, the Federal Constitutional Court, has issued a six-month preliminary restraining order in the lawsuits filed against Bertelsmann regarding its involvement with Napster. The move, made by the court in Karlsruhe, effectively halts the \$17 billion claim for damages by Universal Music Group, EMI and a group of music publishers that alleges that Bertelsmann's \$60 million loan to Napster contributed to copyright infringement over the network. The court ruled that an investigative hearing is required to ensure that the U.S. plaintiffs have genuine grievances and are not violating Bertelsmann's constitutional rights in Germany. The claim for the damages, originally filed in U.S. court, must be approved in Germany before the country's courts recognize the lawsuit. "We shall take all legal avenues available to us in the U.S. and Germany to put a stop to this claim," a Bertelsmann spokesman tells *Billboard*. **WOLFGANG SPAHR**



Wharton opposes 'reregulation'

especially radio companies like Clear Channel, it is going to challenge the new rules in court.

One of the main NAB concerns, according to spokesman Dennis Wharton, is "the change in radio market definition." The FCC changed the rule used to determine medium and large radio market share. Gone are technically oriented definitions, replaced by radio ratings company

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Anytime you get a large number of people together for any type of event, the potential for something to go wrong—even drastically wrong—is ever-present.

That's what insurance is all about: making assessments about risk and devising a cost for insuring against the chance that something could go wrong. In fact, insurance companies have made a virtual

Every policy that is issued involves such a calculation, weighing the likelihood that an insurable event, such as a car accident, might take place against the likelihood that any given driver can get from point A to point B without incident.

Those odds determine how an insurance company arrives at the premiums people pay for insurance. The goal, of course, is for the insurer to be right more than it is wrong. Any number of factors are involved in that calculation, but sometimes insurance companies try to hedge their bets by considering factors that have no business in assessing risk. Racial profiling is one of them.

Yet when it comes to staging concerts, the racial makeup of the act and

the type of music that is played appear to be part of the equation. If so, that's flat-out wrong.

As *Billboard* senior writer Ray Waddell noted in his story in the July 26

issue ("Insurance Woes Hinder Rap Tours"), high-profile terrorist attacks and a spate of concert-related tragedies have raised the event stakes more.

As a result, insurance companies have

Racism should not play a role in underwriting insurance. Yet we see a serious disconnect here.

tightened their underwriting standards for musical events. The net effect is soaring premiums, and some can't get insurance coverage at all. Rap concerts have long been a tough sell for insurers, but Waddell discovered that rap promoters, venues and artists are facing an even more difficult time of it now.

Many rap promoters, venues and artists say the situation has reached the point where they sometimes must

choose between staging shows without insurance or canceling the tour. In other cases, rap acts have to pay substantially higher premiums than other artists.

Some promoters and venues are skirt-
ing the dilemma through grandfather
clauses in existing contracts. But if
you're a new promoter seeking a new
policy, forget it. Many companies are now
writing policies with rap exclusions.

Some might argue that rap acts bear some of the blame because many songs cultivate an image of violence and gangsterism. But how often does that translate into violence at an event? Promoters say seldom. So why are insurance companies giving a thumbs down on rap concerts? Perception alone is no justification; neither are inflammatory lyrics. After all, rap promoters note, country songs often focus on violence. And what about professional wrestling and motor sports? How violence-prone are they?

One thing is clear: Racism should not play a role in underwriting insurance. Yet we see a serious disconnect here. Insurance companies—or state insurance commissioners—need to clear the air on this issue with a thorough examination.

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, *Billboard*, 770 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, address and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld. If requested, at the discretion of the editor.

In Zeal To Protect Americans, INS Keeps Rapper Imprisoned

Rick Is No Terrorist: Set Him Free

Unless you happened to catch the quirky little story this past spring about the Slick Rick impersonator in North Carolina who tried to break into the jailed rapper's bank accounts, the last time Slick Rick made news was at the tail end of 2002.

That was when federal judge Kimba Wood stayed Rick's deportation exactly one day before the Immigration and Naturalization Service planned to kick him out of America for good.

Obviously, that was very good news. Indeed, it was the first good news about Rick since he'd been arrested without warning by immigration authorities in Miami on June 1 last year.

He'd spent the previous few days as an entertainer on one of Tom Joyner's Caribbean cruises. When the INS clapped Rick in handcuffs and walked him into their custody, they informed him that he'd deported himself and then illegally re-entered the country.

This came as the rudest of shocks to the rapper. As far as he knew, his business with the INS had been concluded years ago. After pleading guilty in 1991 to two charges of attempted murder in the second degree, Rick spent five full years in a

New York state prison.

Upon his release in January 1996, he returned to the Bronx, N.Y., resumed his life and recording career and kept his nose clean. He also told anyone who asked that committing his crime was the dumbest thing he'd ever done—even

he commits a felony must be deported. In 1995, an immigration judge granted Rick a waiver of the charges of deportation, ruling that Rick's "unusual and outstanding equities" outweighed his criminal conviction. The INS appealed the decision and lost, and then appealed again. In 1997, the INS finally won its case and once again ordered deportation for Rick. Rick appealed.

What turned the tide for the INS? The length of time Rick had spent in jail. The law holds that any alien who serves more than five years in jail is not eligible for a 212(c) waiver. Rick served five years and 12 days.

Seizing on this technicality after having lost in two previous attempts to deport him, the INS was able, retroactively, to strip Rick of the waiver he won fair and square. No matter that Rick's equities remained intact, nor that he had continued to live in a peaceful, productive and law-abiding manner.

In 1999, the INS issued an order to arrest and deport Rick. Oddy, the service did not bother to inform Rick or his lawyers of this order, nor did they make any attempt to arrest him, although his whereabouts were well-known to his New York State parole officer.

On the several occasions during the past three years when an offer to perform required Rick to leave the

country, he did so and returned voluntarily to the U.S. without incident.

Apparently, the attacks of Sept. 11, 2001, spurred the INS to greater vigilance, which led to Rick's June 1 arrest. Everyone appreciates the INS' heightened efforts to ensure our safety, but like many Americans, I worry that the INS is being over-zealous in the conduct of that campaign.

In the case of Slick Rick, it's obvious that the government has cast its net too wide. Rick is a rapper and a recording artist, not a terrorist. He is, in fact, one of the rare felons to have rehabilitated himself.

The specifics of Rick's case have meant nothing to the INS, but, as noted, Wood's ruling gave fresh hope to all of us who care about Rick.

There was, she wrote, a "substantial probability" that Rick would prevail on one or more of the arguments advanced on his behalf by his lawyer. It has been seven months since Wood issued her ruling and four months since she's had the new briefs filed by

both sides of this dispute.

It's also been a full 14 months since Rick was arrested and detained. That's a long time for someone's life and career to be put on indefinite hold—long enough for Rick's faith in the fairness of the American justice system to become badly shaken.

As a highly regarded artist, Slick Rick is a credit to American culture, even if he isn't formally an American citizen. As a penitent and rehabilitated felon, he is a credit to the American justice system.

Setting Rick free would go a long way toward restoring public confidence in the judiciousness of the INS. Deporting him is a credit to no one—and it certainly isn't going to make America a safer or a more just place. We eagerly await Wood's decision.

Bill Adler is a former publicist for Rush Artist Management and Def Jam Records and a noted author. In 1987, he penned "Tougher Than Leather: The Rise of Run-DMC," the authorized biography of the pioneering hip-hop trio.

Taking Issue

By Bill Adler



if he'd had very good reason to believe he was acting in self-defense.

Born in England to Jamaican parents, Rick moved to the U.S. with his family as an 11-year-old in 1976. He scored his first big hit—"La Di Da Di/The Show"—when he was 20 years old. Late in 1988, he released "The Great Adventures of Slick Rick," the album that would seal his reputation.

What he never did, however, was apply to become a U.S. citizen.

This oversight has complicated Rick's case to this day. Ordinarily, the law requires that an alien who

All Hail The Fans: The Lifeblood Of The Industry

There were place settings for eight at my monthly "open forum dinner." The personalities I invited cover a spectrum of young professionals. An investment broker, an A&R executive, a singer, a bank VP, a sound engineer, a film producer... you get the idea.

This month, the recent news involving Luther Vandross domi-

nated the conversation. The general consensus was that all the love he gave in song was being returned to him by his fans.

It was evident by the prayer vigils that continue to spur his recovery, as well as record sales that gave him the first No. 1 album of his exemplary career. It is refreshing to hear such accolades being credited to his fans.

We are in an age of TV series that thrust mediocre talent at an unsuspecting general public, where fans are constantly being used as survey teams.

And when a national search only uncovers a handful of talented individuals, wouldn't you say that was a sad commentary? And when you do buy an \$18 CD, aren't you lucky if you get two or three good cuts?

It is no wonder that iTunes Music Store's 90 cent deal seems like a bargain. It is also not unusual for fans to quickly become fickle and

turn their attentions away from their deceptions, the love abandoned and floundering, as they await their new American Idol. (The dismal sales of Justin Guarini's album reflect this trend.)

Who would have thought that a whole season of promotion could not guarantee the staying power of one artist?

All of my guests share one thing: They are all seasoned audiophiles. Audiophiles are special people. Music is an integral part of their objectivity. Good times and bad are categorized by song, and their record or CD collections demonstrate their eclectic tastes.

I always ask what's currently on their playlists at home. And the answers always intrigue me. Marilyn Manson, Django Reinhardt, Coldplay, Juanes, Le Mystere des Voix Bulgares, Metallica, 50 Cent, Beyoncé and of course, the person who turned the conversation, Vandross.

We all have our tastes and preferences. But we also idolize certain individuals who share our life and times. They have touched us. In the

final analysis, what would our idols be without the chosen that worship them? I am sure that Vandross' fans will continue to pray, and other fans will continue to buy.

As the music industry enters its next stage of art promotion, I

It is this man's opinion, that like my guests, they will share their life and times with their chosen artists, and they will eventually come to idolize them, as well.

Working with David Bowie over the years gave me an insight into the type of dedication that is possible from fans.

When Bowie did glam rock, they were there. Then came blue-eyed soul. They sang along. He then changed to new age. They never flattered. From hip-hop to Brit rock, from experimental to industrial, the fans continue to give life to their chosen.

So, a blessing to us fans without them, where would our music industry be?

Carlos Alomar is a world-class guitar producer/producer/producer who has worked with the Bee Gees, Paul McCartney, Luther Vandross and others. He has also worked as a musical director for David Bowie.



VANDROSS: FANS RETURNED THE LOVE

View Point

By Carlos Alomar



foresee young children, eyes aglow, sitting in front of their TVs, wallowing in reality shows and MTV and awaiting their opportunity to vote on unlimited channels.

After finally wallowing away with the whole lot, they are afforded to then by their TV vote, they will undoubtedly look at the radio one day with awe and wonder and ask, "What is it for?"



POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Lauper Reveals Her Torch Song Side

It has been six years since "Sisters of Avalon," Cyndi Lauper's last album for Epic Records. In the meantime, she independently released "Shine," a five-song EP, and entertained hundreds of thousands of people through

was so much I had to learn and do." Massey says "Naked City" has been years in the making. "[Cyndi] finally felt like she was ready to do it," he says.

While her live draw and overall appeal has remained strong, Lauper's album sales figures have faltered. "Sisters" sold 56,000, according to Nielsen SoundScan, while "Shine" stands at 40,000 units. However, Massey was undaunted by the numbers when he resigned her.

"I believe that Cyndi is due for a major comeback," Massey says. "This standards-oriented repertoire will open Cyndi up to a whole new audience who are unaware of her huge vocal power and will consolidate her base internationally, which remains strong."

The torch album, producer Russ Titelman says, includes "some songs that wouldn't normally be thought of as torch songs, so Cyndi's kind of reinventing this stuff."

For Lauper, "these songs are stories of the people from when I grew up. I watched all these women and all the things that were important to them," she says.

Moreover, Lauper sees the album as a way to inject a little life back into this often plastic world.

"I wanted to make sure
(Continued on page 16)

The Beat

By Melinda Newman
mnewman@billboard.com



her opening slot on *Cher's* tour.

But now, she has come back home. Lauper has signed with Daylight/Epic and is working on "Naked City," a new album of torch songs that will be out by year's end.

"There were a lot of changes going on at Epic while I was last there," Lauper says. "I came to the conclusion that I needed to step away, and I needed to explore an independent way."

Having done that, she says she is thrilled to be reunited with Epic president Polly Anthony and Sony Music executive VP of A&R David Massey, who is head of Daylight.

"As I was doing shows, like [VH1's] 'Divas' or the Grammys or with Cher, I'd see Polly or David, and I really loved them. I did miss them, but I had to go away. There

DeGraw Rides In On His 'Chariot'

BY ADRIAN ZUPP

"I view myself as 'everyman.' I just happen to write songs," 26-year-old Gavin DeGraw says. But any artist hand-picked to be the latest protégé of RCA Music Group chairman Clive Davis is hardly ordinary.

The New York-based singer/songwriter, who signed a multi-album deal with Davis' J Records in spring 2002, was discovered by J VP of A&R/marketing James Diener while playing at Wilson's, a club on Manhattan's Upper East Side. (He is now managed by the club's proprietor, Debbie Wilson.)

Not long after, a showcase was set up for Davis at label headquarters. The head man's verdict? "We must do this."

Davis punctuated his confidence in DeGraw by introducing him at his annual pre-Grammy Awards party in New York—an entree to the music biz that most artists would kill for.

Fan and media interest have been burgeoning since, with coverage in *The New York Times*, *Esquire* and *Interview* and such TV outlets as CNN, VH1, "Access Hollywood" and "Extra."

DeGraw's first single, "Chariot," hit the streets July 22. Recorded at Sunset Sound in Los Angeles and produced by Mark Endert (Fiona Apple, Tonic), the set offers a potent blend of soul-tinging balladry and slightly rockier fare, underlaid with an acute pop sensibility.

(Continued on page 12)



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DeGraw Rides In On His 'Chariot'

Continued from page 11

The first single is the album's hooky opening track "Follow Through," which reached triple-A, adult formats and college radio in late June—where it is still in the early stages of percolating. Top 40 will follow later this summer.

Patience and care are the trick to promoting DeGraw, according to the label.

FAVORABLE CLIMATE

"I think that the climate right now is especially favorable to genuine singer/songwriters and artists of that type, and the emphasis is on the word 'genuine,'" Diener says. "With an artist like Gavin, you need to be committed for the long haul. He is a singer/songwriter in the great tradition."

So far, the care and are the trick to promoting DeGraw, according to the label.

"One of the reasons I signed with this company is because in my first meeting with Clive [Davis], he said, 'I don't want to change you.' That's the most appealing thing to any artist."

—GAVIN DeGRAW

In Los Angeles, extensive gigging for radio and retail executives, targeted touring (including the recent Bonnaroo festival) and a strong online presence.

A four-track teaser from "Chariot" was streamed at gavinrecords.com before release, while the full album was also posted for streaming at DeGraw's official Web site, gavindegraw.com. The site also offers live footage of DeGraw performing three songs.

Meanwhile, AOL committed to a first listen for the single and a first view of the video, with an album listening session that ran in support of the release.

"We also have vhl.com and mtv.com locked in for live and studio performances, as well as third-party sites like Launch, Real, MSN, Lycos and GetMusic, which are all

doing various performances, interviews, audio streams, etc.," says Tom Corson, executive VP of worldwide marketing and sales at J Records. "And we've got strong support from online retail targets like Amazon, Barnes & Noble and bestbuy.com."

As Corson sees it, the initial core audience for DeGraw is the college-age female demographic.

"The John Mayer, Jason Mraz, Maroon 5 sort of audience—once it catches there, I think it will spread very quickly to a much larger group. And men do love Gavin, too. I have to say."

PERFORMANCE PASSION

Aside from his obvious songcrafting talent, a large part of DeGraw's appeal is his passion for performing.

Corson explains, "I think Gavin's

distinct honesty as an artist and a person comes through on every level: his songwriting and lyrics, his performance, his personality. He's a unique piece of Americana, but he's still writing these incredible pop songs."

DeGraw adds, "One of the reasons I signed with this company is because in my first meeting with Clive [Davis], he said, 'I don't want

to change you.' That's the most appealing thing to any artist. And they've given me a lot of room. I'm just happy here. It's amazing. I'm really impressed."

And what is DeGraw's career aim? "I just want to get my parents out of the jobs they're working right now," he says. "That's kind of my big goal. They've made huge sacrifices for me."

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Case No. 02-16140 (BRL)

ORDER TO SHOW CAUSE WHY ORDER SHOULD NOT BE ENTERED PURSUANT TO TRUSTEE'S TIME TO ASSUME OR REJECT ANY AND ALL UNPERFORMED EXECUTORY CONTRACTS, PURSUANT TO SECTION 365(d)(1) OF THE BANKRUPTCY CODE

Upon the annexed motion (the "Motion") of John S. Purness, as chapter 7 trustee (the "Trustee") of the above-captioned debtor (the "Debtor") seeking an order (the "Order") further extending the Trustee's time to assume or reject any and all unperformed executory contracts pursuant to section 365(d)(1) of the United States Bankruptcy Code (the "Bankruptcy Code"), and upon the annexed affidavit of John P. Campo, setting forth the need for the relief requested and the harm to the estate that will ensue if relief is not granted, and no previous application for similar relief having been made; and sufficient cause appearing therefore, it is hereby

ORDERED, that any party opposing approval of the Order appear and show cause before the Honorable Burton R. Lifland, United States Bankruptcy Judge, at the United States Bankruptcy Court, Alexander Hamilton Customs House, One Bowling Green, New York, New York 10004, on August 13, 2003, at 10:00 a.m., or as soon thereafter as counsel may be heard (the "Hearing Date"), why the Court should not enter the Order; and it is further

ORDERED, that the Trustee's time to assume or reject any and all unperformed executory contracts pursuant to section 365(d)(1) of the Bankruptcy Code is hereby extended through and including the Hearing Date and any adjournment thereof; and it is further

ORDERED, that objections to the relief requested, if any, must be in writing, state with particularity the grounds therefor, and be filed with the Clerk of the Court at the Courtroom (Axi) through the Bankruptcy Court's electronic filing system (in accordance with General Order No. 242, as amended by General Order No. 266), which may be accessed (with a password which is available by contacting the Bankruptcy Court's technical assistance at (212) 669-2670, ext. 3032, Monday through Friday, 9:30 a.m. to 5:00 p.m.) through the Internet at the Bankruptcy Court's website www.nysb.uscourts.gov, using Netscape Navigator software version 3.0 or higher; and (c) in portable document format (PDF) using Adobe Exchange software for conversion; or (b) if a party is unable to file electronically, such party shall submit the objection in PDF format on a diskette in an envelope with the case name, case number, type and title of document, document number of the document to which the objection refers, and the file name on the outside of the envelope; or (c) if a party is unable to file electronically or use PDF format, such party shall submit the objection on a diskette in either Word, WordPerfect, or DOC file (ASCII format). An objection filed by a party with no legal representation shall comply with section (b) or (c) as set forth in this paragraph. A hard copy of the objection, whether filed pursuant to section (a), (b), or (c), as set forth in this paragraph, shall be hand-delivered directly to the Chambers of the Honorable Burton R. Lifland, and served so as to be received by Lifland, Leno, Greene & MacRae, L.P., 125 West 58th Street, New York, New York 10019, Attn: John P. Campo, Esq., and the United States Trustee's Office, Southern District of New York, 33 Whitehall Street, 21st Floor, New York, New York 10004, Attn: Paul Kean Schwertberg, Esq., not later than 5:00 p.m. on August 5, 2003, and it is further

ORDERED, that (a) service of this Order to Show Cause, the Motion and all supporting papers (except Exhibit B, which is available for inspection either online through the Bankruptcy Court's electronic filing system or at the offices of Lifland, Leno, Greene & MacRae, L.P., 125 West 58th Street, New York, New York 10019, Attn: Ruth Spradell, during normal business hours) by July 29, 2003, (b) by hand or overnight delivery upon the members of the Debtor and the Office of the United States Trustee, and (c) by first-class mail upon all identified parties to executory contracts with the Debtor and all parties that have filed objections to this case; and (b) publication of this Order to Show Cause in Billboard by August 1, 2003 shall constitute sufficient and proper notice of this Order to Show Cause and of the relief requested in the Motion.

Dated: New York, New York
July 29, 2003

/s/ Burton R. Lifland
UNITED STATES BANKRUPTCY JUDGE

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Blige

Continued from page 1

rebounds this issue to No. 10 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart.

"Love @ 1st Sight" has been championed by numerous radio stations, including mainstream R&B outlets WUSL Philadelphia, WQHT New York, KMET San Francisco and WCCF Chicago.

"This track moved faster at radio than any single from her last three albums," Gefen senior executive Jeff Harleston says. "It did exactly what we wanted it to: It took Mary back to the clubs, it got people dancing. And because it's Sean and Mary, it becomes an event."

WCCF PD Elroy Smith confirms that the station has been getting a sizable number of requests for "Love @ 1st Sight."

"Will it be the biggest single from the album?" he wonders aloud. "Well, after being given a sneak preview of the album, I don't believe the world is ready for this one. We're talking about a multi-platinum success story."

The single's video, directed by Chris Robinson, has been embraced by BET, MTV and VH1, paving the way for appearances on MTV's "Total Request Live" and BET's "106 and Park."

While "Love & Life" is certainly Blige's album, Combs' influence on the overall sound cannot be denied.

Though Blige has worked with numerous producers through the years, her collaborations with Combs appear to have left the most lasting impression on fans.

Combs handled the bulk of production duties on the singer's first two albums, the classics "What's the 411?" and "My Life," released in 1992 and 1994, respectively.

CREATIVE DIFFERENCES

Citing creative differences, Blige and Combs parted ways for the remainder of the decade. They reconnected last year, when Combs remixed the single "No More Drama."

Because the mix "came out hot," Blige says she and Combs realized that the chemistry between them was very much intact.

For Blige, working again with Combs "wasn't overwhelming. I don't let anything take me over the top. He still wants what he wants, and I still want what I want. He's still Puffy, and I'm still Mary."

Combs says he was excited to be back behind the boards working with Blige. "For me, the new album is a continuation of 'My Life,'" he explains.

But there was one major difference. During the recording of "My Life," Combs says he told Blige how to do

everything. "We went our separate ways because of this."

"With 'Love & Life,' I was less of a dictator," he continues. "It was more of an even playing field this time."

He credits this to Blige's confidence as a singer/songwriter. "We have both grown in many ways over the years."



BLIGE: ENJOYING LIFE

Industry observers will be closely watching the marketplace performances of "Love & Life," in part to see how Combs' touch affects Blige's sales.

Blige has released six studio albums (including the special edition of "No More Drama"), a live album and two remix collections.

Collectively, she has sold 14.1 million albums in the U.S., according to Nielsen SoundScan. Outside the U.S., her total album sales are just shy of 5 million, her label says.

But her biggest individual U.S. seller to date remains "What's the 411?" It has moved 2.9 million copies.

All of her subsequent studio albums have performed well, selling at least 2.1 million units. Her most recent, 2001's "No More Drama," sold 1.9 million units. A 2002 special edition moved an additional 1.1 million copies.

"Because it's a reunion of sorts, both Mary and Sean need this album to be a home run," says Jim Kaminski, pop/rock buyer for Tower Records in New York's Greenwich Village.

"And for Mary in particular, this album needs to connect with fans beyond her core audience," he adds. Kaminski says he is at a loss to understand why Blige—one of the most gifted and talented female R&B singers—remains somewhat unknown outside of the R&B/hip-hop world.

Iovine says there are many factors that have prevented each successive Blige album from building on the sales of the artist's debut. This predates Iovine's involvement in her career, and

he would not comment further.

However, Iovine believes "Love & Life" will be Blige's "biggest record internationally. When someone this gifted delivers a record as good as this, you're then dealing with a marathon, not a sprint."

In addition to the basic album, a limited-edition version of "Love & Life" will include a bonus DVD with "making of the album" film footage.

Blige plans a global promo tour—which includes a "bus tour" of major radio markets in the U.S. She is also confirmed to perform Aug. 29 on NBC's "Today Show" as part of its Summer Concert Series.

In the fall, Reebok will begin airing TV ads that feature Blige introducing a new sweat suit line.

On the Internet, several initiatives are being finalized. Blige is already confirmed for Sessions @ AOL, later this month.

At the artist's official site, mjbige.com, enthusiasts can click on "Mary TV" for video streams of the artist's promotional bus tour, among other visuals.

"This gives Mary's fans a sense of where her head is at right now," Harleston says.

"Let it be known," the artist says. "Mary is in love and enjoying her life. But the songs on this album show that you must keep pressing on. I am only human. I am not a statue to worship."

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Norfol, Spivey, Winans Lead Gospel Noms

Smokey Norfol, Angela Spivey and Vickie Winans lead the list of contenders for the 22nd Annual Gospel Music Excellence Awards with five nominations each. The **Georgia Mass Choir** and **Lonnie Hunter & the Voices of St. Mark** trail close behind with four.

Winans and **Edwin Hawkins** will host the awards show, scheduled for Aug. 9 at the Tampa Bay Performing Arts Center in Tampa, Fla., as gospel artists vie for top industry honors in 26 categories.

The program is just one of the highlights scheduled during the annual week-long convention of the Gospel Music Workshop of America (Aug. 9-16) in Tampa, and if the numbers are as high as preregistration seems to indicate, GMWA vice chairman **Al Hobbs** says attendance could hit an all-time high.

"This convention is going to be huge," Hobbs says. "Already, we've exceeded our expectations. Our hotels are sold out, and the people are still coming."

Other highlights include the con-fab's popular nightly musicals, a quartet showcase and the annual "Tribute to the King," honoring the GMWA's founder, the late **James Cleveland**.

can't see the worshipper, because the worshipper in me is what's going to penetrate a person's heart for Christ." Also looking for a formal introduction to the gospel marketplace is Verity find **Debra Killings**, the buzz for whom is being driven by her high-powered production lineup, which includes names like **Dallas Austin** and **Fred Hammond**.

In The Spirit

By Lisa Collins
eye4gospel@aol.com

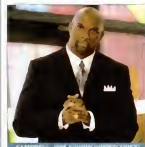


But Killings is used to working with big names, having appeared on albums by acts ranging from **Madonna**, **George Clinton** and **Santana** to **Toni Braxton**, **TLC**, **Deborah Cox**, **Aretha Franklin**, **Monica** and **OutKast**. She says, "I've always been seen as a background singer, but now I think this is God's appointed time for Debra."

Killings' solo release, "Surrender," streets Aug. 19.

SOMETHING TO SHOUT ABOUT: On Aug. 12, M.C. Records, which is distributed through Navarre, will release "Shout, Sister, Shout: A Tribute to Sister Rosetta Tharpe." It includes **Maria Muldaur** with **Bonnie Raitt** on guitar performing "My Journey to the Sky," **Phoebe Snow** ("Hearts of Heaven"), **Sweet Honey in the Rock** ("Precious Memories") and **Marie Knight** ("Didn't It Rain"), a song she originally recorded with Tharpe. The enhanced CD includes a video clip of Tharpe, who died in 1973, performing "Down by the Riverside." Combining spirituals with blues and swing, Tharpe was hailed as one of the greatest sanctified gospel singers of her generation. She will be featured in two segments of the upcoming PBS-TV series "On the Blues," which debuts Sept. 28 with **Martin Scorsese** as executive producer.

BRIEFLY: Through a newly signed partnership with World Wide Gospel, **Keith "Wonderboy" Johnson's** solo projects will be released exclusively through Verity Records. Johnson is widely credited as one of those breathing new life into and increasing the popularity of the quartet genre, particularly among the younger church set, with his innovative blend of traditional quartet music fused with jazz, R&B, rock and country influences.



CAMPBELL: THE A WORSHIPPER FIRST

Among those acts launching new projects at this year's gathering are **Verity** (Verity Records) and **Beverly Crawford** and **Lamar Campbell & Spirit of Praise** (EMI Gospel). Both Crawford's "Live Family & Friends" and Campbell's "Confessions of a Worshipper" are enjoying prime adds at gospel radio as they gear up for their Aug. 19 releases.

For Campbell, the set is a milestone. "This project is the most personally significant to me of the five albums I've done," he says. "You can put the label of 'artist' on me, and that's accurate, but I'm a worshipper first, and I don't want anyone to be so busy looking at the artist that they

On September 20 music professionals around the world will be reading about artist management.

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Billboard's Artist Management spotlight precedes the annual MMF British Music Roll of Honour and Peter Grant Award in the U.K. We highlight artist management in the digital age, feature comments from artist managers in key international markets, and report on the MMF's accomplishments of the past year including the events and honors planned for this year's gathering.

Issue date: September 20 • Ad close: August 25

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Carlisle Kisses Butterfly Group Goodbye

Bob Carlisle has resigned as a general partner in the Butterfly Group. Carlisle and partners George King and Mike Rimaldi launched the Butterfly Group in April 2002. The company includes Christian Records, Gospel 1, Flying Leap and Butterfly Kids, as well as Butterfly International Distribution.

Carlisle told *Billboard* the split was amicable and that he stepped down "in part, due to my lack of passion for and comfort level in the leadership role of what is fast becoming a very large company. Also, and not the least of which, was the ever-mounting toll being taken on my relationship with my wife and family."

Initially, the company was based in Las Vegas (where Carlisle makes his home) and Nashville, but earlier this year all operations were

Gibson and produced by his Icon Productions. It's slated for release March 2003.

True Artist Management's Laurie Anderson was among those who attended the screening. "I really believe he spent 20 years learning how to tell this story," Anderson says of Gibson's work. "He spent a great deal of time establishing the humanity of Jesus and then showing what that humanity suffered for us. It's amazing. I'm telling every person I know, 'You need to go see this film.' It's one of those things I will carry with me forever."

Though some were skeptical of how Gibson might portray the life of Christ, Anderson says "there's nothing in it that I think would offend the church. It is such a powerful experience because the movie is so skillfully done. It is so obvious that he thought through every single thing and [asked himself], 'How do I make this the most impactful moment I can?'"

OTHER CBA NOTES: Registered attendance at this year's CBA convention was 10,902 people, down from last year's attendance of 13,129. Though the number of exhibitors and other participants was down, the number of buying stores attending the convention was up 22% over 2002, with retail reps at the convention buying for 2,634 stores.

According to a new study issued at the confab, sales of Christian products by CBA member suppliers were slightly less than \$4.2 billion for 2002, up from \$4 billion in 2000.

During the first half of the year, CBA suppliers saw an 8% increase in book sales—2% in Bibles—and music was down 9%. Next year's CBA convention will be held June 26-July 2 (earlier than in previous years) in Atlanta.

DOVE CHANGES: The Gospel Music Assn. is making changes in the categories for the 2004 Dove Awards. CMA has added a new worship song of the year category to recognize songs that are having the greatest impact in the church.

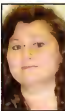
The Dove will be awarded to the songwriter and publisher of the song and not the artist, as worship songs are often recorded by multiple artists.

The new category will be placed in Division V of the voting, along with musical of the year, children's musical of the year and choral collection of the year.

There are also changes in the album and recorded song categories.

The pop/contemporary category will be divided into two categories for

Higher Ground
By Deborah Evans Price
dprice@billboard.com



both album and song. There will now be a pop/contemporary and rock/contemporary category.

Hard music and modern rock/

alternative categories will be combined in one modern rock category. Dance will be dropped from the rap/hip-hop/dance category and will now be considered under the appropriate pop category.

The changes were proposed by the CMA's awards and criteria committee and approved by its board of directors.

NEWS NOTES: Jimmy Wheeler is being promoted from senior director of national Christian sales for Zomba to VP of mainstream sales and marketing for Provident Music Group. Lori Cline has been upped to director of national promotions at Word Label Corp. Previously

manager of the department, Cline will now lead the day-to-day operation of Word's radio team.

Billy Ray Cyrus has signed with Word Records. His label debut, "The Other Side," streets Oct. 14 and will be the country artist's first album release in the Christian market.

MOVING ON: After five years, Terra Butler-Saunders has exited Creative Trust Management, where she was associate brand manager. Saunders has worked as the point person for Third Day and new artist Warren Barfield. She leaves to move to England, where her husband, William Saunders, will attend medical school in Cambridge.



CARLISLE: SEEKS FAMILY TIME

moved to Nashville.

Carlisle says his relationships with King and Rimaldi, "both as former partners and more importantly as friends, gladly remain intact."

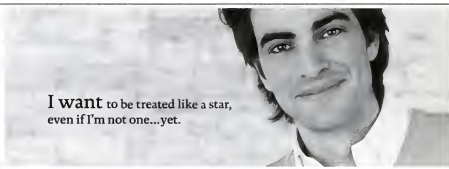
Carlisle retains the recording studio the Butterfly Group operated in Las Vegas and is moving the facility to a new location.



He'll continue to produce and record in Las Vegas but tells *Billboard* that spending quality time with his family is his priority. The Carlisle clan is gearing up for the Aug. 23 nuptials of daughter Brooke, the inspiration for Carlisle's multi-format hit "Butterfly Kisses."

GIBSON VISITS CBA: Mel Gibson visited the recent Christian Booksellers Assn. convention in Orlando, Fla., previewing his forthcoming film, "The Passion," which is based on the last 12 hours of Jesus Christ's life.

General attendees saw a four-minute trailer from the film while key industry gatekeepers were treated to a special screening of the entire movie. Starring Jim Caviezel as Christ, the film is directed by



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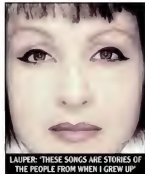
Continued from page 11

that I put a little sense of humanity back in the world that's surgically enhanced—I mean the music, not the people,” she says. “That’s what I was born to do here, and that’s what I feel is my path. That’s something I can contribute.”

CH-CH-CHANGES: Former Epic A&R exec **Matt Marshall** has joined RCA Records Group in Los Angeles as VP of A&R... **ASCAP** senior director of member relations **Marcy Dresler**, a 14-year veteran of the society, has left the organization. She can be reached at luv52@popmail.com... **Catie Monck**, formerly publicist with Ark 21, is now at American Entertainment Marketing. Among the acts she is working with is **Wan...** **Katie McNeil**, formerly executive producer for TV and home video for House of Blues Entertainment, has been named head of media for 10th Street Entertainment.

STUFF: The Dixie Chicks have linked with Rock the Vote to

launch a new campaign targeted at registering people, particularly young women, to vote... **Billy Bob Thornton**, who was previously on Lost Highway Records, has signed with Sanctuary Records Group. His new album, “The Edge of the World,” will be released Aug. 5... **Ivan Neville** has inked a record contract with Nashville-based Compendia Records. A new release comes out in September... **A&M Records** president **Ron Fair** has signed Scottish six-piece **Driveblind** to a worldwide deal. The band, which is managed by **Dayle Gloria**, is expected to release its label debut early next year.



LAILA PASTER: “THESE SONGS ARE STORIES OF THE PEOPLE FROM WHEN I GREW UP.”

MARK THE DATE: The Lili Claire Foundation, which raises money to support children with neurogenetic disorders, will hold its sixth annual benefit dinner and auction Oct. 18 at the Beverly Hilton Hotel in Beverly Hills, Calif. Among the honorees will be **Network Music Group CEO Terry McBride** and **Anschtz Entertainment** group executive VP of business development **Tommy Nast**... The Musicians’ Assistance Program will honor **Steven Tyler**, **Jimmie Vaughan** and attorney **John Branca** at a Nov. 5 fundraiser at the Beverly Hills Hotel in Beverly Hills.

ON THE ROAD: **Fleetwood Mac** has added a second leg to its summer tour. The 17-date arena outing starts Sept. 6 in Biloxi, Miss., and concludes Oct. 11 at Denver’s Pepsi Center. According to **Billboard** **Boncosc**, the first leg, which started May 7, has grossed more than \$34 million and registered at least 25 sellouts. The current trek ends Aug. 19 in Grand Forks, N.D.... **Jewel** will start a tour Sept. 19 in Charleston, S.C., in support of her current Atlantic album “13030.” The outing will last until Oct. 18 in Minneapolis.



ELLING HAS A WAY WITH WORDS

Elling's Vocalese Craft An Intuitive Process

Vocalese—the delicate art of setting lyrics to previously recorded solos—is one of the most difficult and mystical practices in jazz. And **Kurt Elling** continues to prove he’s the right man for the job.

Eight of the 12 tracks on Elling’s Blue Note album “Man in the Air,” released July 22, find the Chicago-based singer/composer melding lyrics to jazz pieces both familiar and obscure. **Pat Metheny**, **Grover Washington**, **Bobby Watson**, **Herbie Hancock** and **Joe Zawinul** are among the players whose work receives probing song treatment.

Listening to these performances, one wonders: Which came first, the tune or the lyric?

“Most of the time, for me, it’s an intuitive process,” Elling explains. “In some cases, certain parts of a melody stay with me, more than an overall feel for a tune. The solo in question will start to have lyrics, or the melody will repeat itself over and over.”

The album’s tour de force is a reading of “Resolution,” the second movement from **John Coltrane**’s landmark 1965 album “A Love Supreme.” There, Elling, who penned a flowing lyric for **Trane**’s soaring solo, reverses the process undertaken when the album was made: **Coltrane**’s solo on the fourth movement, “Psalm,” was in fact based on the rhythm of a devotional poem written by the tenor saxophonist.

“I knew I wanted to do a John Coltrane thing,” Elling says. “The premise was simple. Then I did quite a lot of searching.”

The vocalist—a former student at the University of Chicago’s

Divinity School—adds, “There was a deep identification for me with the spirit of ‘A Love Supreme.’” The prayer aspect of it, that part of it was easy for me.”

While a spiritualized fervor lights such other tracks as the adaptations of **Metheny**’s “Minuano” and the titular original—perched with Elling’s longtime pianist **Leland Hoogood** and dedicated to saxophonist **Wayne Shorter**—not every number scrapes the ether. Included is an unexpected cover of “Never My Love,” the Association’s 1967 pop hit.

“Every once in a while, some-

Jazz Notes

By Chris Morris
cmorris@billboard.com



thing gets into your head from your childhood,” Elling says of that unlikely choice. “It’s part of the cloud of musical possibilities that are floating around in your mind. I hadn’t heard the song for years, and suddenly it was in my head.”

Elling has been pursuing the vocalese path on the road lately: He has played a number of European dates as part of **The Four Brothers** tour with old-lion singers **Jon Hendricks** and **Mark Murphy**, alongside his contemporary **Kevin Nabors**.

“They’re just nuts, man,” Elling says of his storied predecessors. “Jon is 81 years old. He’s got all these years, all these stories. Mark is an incredible individualist, the great jazz ballad master. I have so much respect for both of those cats.”

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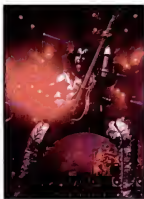
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KISS



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THEY GAVE ROCK 'N' ROLL TO US: TODAY'S KISS CONSISTS OF, FROM L. E.T. GENE SIMMONS, PETER CRISS, PAUL STANLEY AND TOMMY THAYER

BY WES ORSHOSKI

Listening to Kiss drummer Peter Criss recall the moments prior to the band's first official reunion show, you can almost taste the energy within Detroit's Tiger Stadium that late June night in 1996.

As the field fell dark, the P.A. went silent and a crowd of nearly 40,000 erupted, Criss was making his way to the stage, Cat makeup affixed, trembling.

He certainly had good reason to worry: As handmate Paul Stanley notes, Kiss not only had to live up to what people remembered but also what they thought they remembered. And if ever there was a Holy Grail of concerts, for Kiss fans, this was it. It was the equivalent of a Beatlemaniac seeing one of those early gigs at the Cavern Club.

Criss says, "I remember riding in the golf cart next to [bassist/vocalist] Gene [Simmons], and my heart was just racing, like paraded. And I was sittin' there, going, 'Jesus, Gene, this is heavy; there's 40,000 people out there, and I'm freaking out.'"

But Kiss slayed that night: The band "grabbed a turbocharged Tiger Stadium crowd and took it on a two-hour hyper drive," reported The Detroit Free Press afterward.

For Criss and the gang, that summer night in "Detroit Rock City" was simply one of scores of highlights in a career that has been as unparalleled and impressive as it has been quirky and drama-filled.

This summer, Kiss celebrates its 30th anniversary and marks that milestone with a co-headlining trek with fellow U.S. rock titan Aerosmith [see related story, page 43].

Along the way, the group, which has weathered constant critical bashing, has nonetheless staked its undisputed claim to this commercial achievement: The recording of more gold albums—24 at last count—than any other American band.

RELATIVELY QUICK SUCCESS

Kiss' story is certainly one of a band that saw its rock-'n'-roll dreams realized in the blink of an eye, at least for an act born in the '70s.

Within three years of the April 1974 release of its self-titled LP, Kiss went from being a pack of New York-area kids known for surprising clubgoers with their use of flashy costumes and Kabuki makeup to one of the country's top concert draws.

Criss says, "We were together in '72 [as the Kiss precursor Wicked Lester], big in '74 and playing stadiums the next year."

Stanley says it was in late '74/early '75, just before a show at Dayton, Ohio's Hara Arena, when he realized his dreams were coming true.

"I had a habit before each show of asking how we were doing, how tickets were," he says. "And all of a sudden, one night, I heard we were sold out. Then the next night, I heard

(Continued on page 35)

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Stanley And Simmons: The Billboard Q&A

BY CLAY MARSHALL

Critics have despised them for three decades, and they've never had a No. 1 single or album on the *Billboard* charts. Yet no American band has earned as many gold records (24 and counting), and any rock fan on the planet can sing along to the group's signature hit, "Rock and Roll All Nite."

So how has Kiss, a band many initially dismissed as a novelty act, endured for so long? According to former schoolteacher Gene Sim-

mons when certain things come your way—be it the Kiss Symphony or the Kiss/Aerosmith tour—you realize that there are still challenges ahead. And when those challenges are fun for you, the results are going to be fun for other people.

Gene Simmons: It's about getting up there and showing whether or not you're worth your mettle. It's one thing to have a 30-year career, but after all the verbiage is done, you're only as good as your last fight. You can be yesterday's champion, but when you get in the ring,

comes down to loving what we do. We're not only members of this band, but we're huge fans. This band is the embodiment for us of everything that we never saw—and wanted to see—in a rock band. We've always been the fans in the audience who got up onstage and said, "Let us show you how it's supposed to be done."

How did this year's co-headlining tour with Aerosmith come about? Are you comfortable taking the stage before another act, no matter who it is?

Stanley: Regardless of when we go on, our job remains the same: to not only live up to people's expectations, but to surpass them. We can only be who we are, and the fact that somebody has to go on before somebody else is a moot point to us.

We've worked with Aerosmith to come up with a revolving stage that basically is for the fans, so there's no down time between the bands coming on. You have arguably the two biggest bands in America for the last 25 years, and somebody's got to go on first. For us, it was a no-brainer. This is about the event and about the two bands playing together.

Simmons: This is not Holyfield-Tyson. Nobody's here to fight and bite off anybody's ear. It's a mutual admiration society. The bands are friends; we've known each other 30 years.

Certainly, Aerosmith is the best of its kind. No one does what they do better. And we tend to think that there's nobody that does what we do better. Neither I nor Paul nor anybody in the band is going to run around, trying to do what [Aerosmith vocalist] Steven [Tyler] does. Likewise, nobody in that band is going to try to jump up in the air the way Paul does or stick out their tongue. The idea is that both bands are going to stay true to what they do best, which is to rock... in their own way.

I think the only real winners are going to be the fans. It's going to be great.

Stanley: The fact is that most bands, although very different, come from very similar roots. We all grew up with a passion for British music, for blues, for the first wave of the English Invasion, for early rock-'n'-roll. It's two different takes on the same influences. There is no rivalry here. This is allied forces, the best of the best getting together—and again, the winners are the fans. We're just thrilled to be a part of making this happen.

Simmons: There used to be a community of rock-'n'-roll. It wasn't about rivalry—you'd get up onstage and do your best. But then it became sour; maybe it's time to change that. This is going to be a great time. Best of all, it's going to be a great time for the fans.

There's already talk of extending the tour into 2004.

Stanley: The demand is so high, and rightfully so. I know [Aerosmith guitarist] Joe [Perry] wanted to see this go as long as it could, and we're all of the same mind. There are a lot of people who see this as the tour of the year, and a lot of people want to see it. As long as everybody's enjoying themselves, that's the key to it—we always wind up going full-circle to "this has to be enjoyable." Fans know when you're having a great time, so as long as this is fun, we'll continue to do it. If it truly turned into the battle of the bands, we'd go home.

You decided not to go home after the end of your so-called Farewell tour.

Simmons: We always had a five-year plan once Peter and Ace re-joined the band, and then we were going to see what our options were and perhaps call it quits. We had every intention of finishing the show: "Thank you very much, and good night." But if the fans go nuts,

you've got to come back and do encores. Consider this the first of a series of encores.

You both have solo records in the works, but will there ever be another Kiss studio album?

Simmons: We've all planted our seeds for the future, but we've got so much in front of us that it's difficult to think or talk about other stuff. It's unfair to what we've got on our plate. We've got the double-CD, "Kiss Symphony: Alive IV," [with] the Melbourne Symphony Orchestra—all 70 pieces, in Kiss war paint—coming out, plus a big tour. For any band, that would be enough for a few years. It's true there are other projects in the works—there always are—and when it's time, we'll talk about them.

Stanley: When we did the reunion tour—putting the makeup back on and [getting all] the original members—it was intimidating in the sense that we not only had to live up to what people saw and

(Continued on page 29)



"IT'S OUR JOB, AND ALWAYS HAS BEEN, TO COME VISIT YOU"

mons and one-time taxi driver Paul Stanley, the answer is simple: by ignoring their detractors and listening to their fans.

Kiss has had a total of 10 members during the course of its career; only Simmons and Stanley have been aboard for every second of the group's 30-year journey. With a new album, new label and new tour on the horizon, the band is preparing for its biggest year since its original lineup reunited for the top-grossing tour of 1996.

Thirty years in, how do you keep it fresh?

Paul Stanley: I think the key is that it continues to be a challenge for us. As long as there are mountains to climb and we decide to climb them, there's no reason that this can't continue.

Two years ago, we finished a farewell tour and at that point felt we weren't sure that we had anything more to do as a live entity. But

you've got to prove it—which is why we continue to introduce ourselves with, "You wanted the best, you got the best—the hottest band in the world." That's not so much wind and bluster as a challenge to ourselves. If you care about what you do, then you rise to the occasion.

Before you get up onstage, the idea is, "Are you as good as you say you are? Let's see what you've got." Because the people sitting in those seats, who jump to their feet and on top of those seats when we get up onstage, are expecting the very best.

Stanley: Our touring schedule took us to areas that other bands wouldn't go. You don't choose where you're born, and you don't have to make an apology for living where you do. It's our job, and it always has been, to come visit you.

We used to show up in towns where people would say, "What are you doing here?" And we would say, "You're here, and that's why we're here. We're here to play." It really



THE FEAR FOUR AT HEATHROW AIRPORT, 1976

Band Gives New Meaning To 'Branding'

BY WES ORSHOSKI

When a business associate of Kiss' Gene Simmons cold-called Adam Glickman and requested his personal phone number without offering any explanation, the condom-maker's curiosity was understandably piqued.

"I thought, 'Well, this is interesting,'" says Glickman, CEO of Los Angeles-based Condomania. "Three-and-a-half weeks later, I get a voicemail on my cell phone, saying, 'Hi, Adam, this is Gene Simmons, that crazy guy from Kiss. Let's talk condoms. Call me.' And the next day—no joke—I'm in his [Beverly Hills] kitchen eating melon balls like we've been friends for 20 years."

Within a year, that meeting led to Condomania's creation of a set of Kiss condoms. Among them was the Studded Paul (the official contraceptive of vocalist/guitarist Paul Stanley) and the Tongue Lubricated model, which features an image of Simmons dangling his infamous tongue on the packaging.

'[Gene Simmons] blends his experience as a businessperson and marketer with his own style and personality and just draws you in and gets it done.'

—ADAM GLICKMAN, CONDOMANIA

Glickman is just one of dozens of CEOs and presidents across all realms of the business world that has received a call out of the blue from a Simmons associate or the rock star himself during the past decade.

A typical exchange might go something like this, Simmons says: "Hi, it's Gene Simmons, can I speak to the president? I'm sorry? 'Ya know, Gene Simmons, the guy from Kiss. I stick my tongue out.' 'Yeah, right! Jerry, is this you?' ... It happens all the time."

Since trademarking its logo and its signature face-makeup designs in the mid-'70s, Kiss has licensed those internationally known rock icons—the logo and all four faces are owned by Simmons and Stanley exclusively—to more than 2,000 companies, from makers of toilet paper and Matchbox cars to manufacturers of cash-cats and automobiles.

It all began during the '70s, with the creation of such items as comic books, lunch boxes, bubblegum cards

and, of course, the Kiss dolls.

And while it's got to the point where companies are constantly approaching the band about new products, a good number of the ideas that have seen the light of day—like the Kondoms—are engineered by Simmons himself.



BUSINESS REPUTATION

While most know him for his Don Juan persona or such onstage antics as breathing fire and spitting fake blood, Simmons' reputation in the business world seems to be growing with each day. And that's no coincidence.

At 53, he spends his days working the phone and working his way down a To do list in a meticulously detailed day planner full of ideas for new Kiss products and projects. His work has helped further distance and distinguish Kiss from most of rock's biggest bands.

Simmons puts the value of the rights to Kiss' logo and faces at no less than \$500 million. While some may call that a bloated figure, consider that in touring alone in 2000-'01, the band grossed roughly \$60 million.

And although Simmons is the face—both literally and figuratively—of the Kiss merchandising empire, no product is created without the approval of Stanley, who has shot down a number of his bandmate's ideas.

Yet it is Simmons who is constantly out in the business community and in the press, either pursuing new products or supporting personal projects, such as his magazine, *Gene Simmons Tongue*.

Dell Furano, CEO of San Francisco-based Signatures Network, the band's licensing company, says that it is the bassist's "insatiable drive" that "really built this into an incredible franchise."

"Gene works 365 days, 24/7," Furano says. "He's always networking, so we're always getting calls or ideas."

There are certainly a slew of Kiss products created through traditional arrangements, whereby Simmons and Stanley are given an upfront fee and a percentage of sales against a guaranteed minimum number of units sold.

Occasionally, Simmons has felt so passionately about a particular project that he has invested his own money—thus becoming a partner in the venture and sharing more risk in launching the product. That arrangement promises the group a higher percentage of sales, while the licensee pays less upfront.

That was the case with Kiss Kondoms, more than 100,000 of which have been sold, says Glickman, who notes that his spontaneous meeting with the rocker is indicative of how the artist operates as a businessman.

"He takes control. He makes it very personal," Glickman says. "He blends his experience as a busi-

nessperson and marketer with his own style and personality and just draws you in and gets it done."

The value of Simmons' star power cannot be overemphasized when discussing these deals, notes Todd McFarlane, whose McFarlane Toys has launched several series of Kiss



FURANO: "GENE WORKS 365 DAYS, 24/7"

action figures and busts.

"It's 'My Gene.' I think, get so many deals, and to some extent actually undresses people, financially," he says, noting with a laugh. "They walk in, and [you're] like, 'Gene, my hero.' And before you know it, you've been swooned. And he walks out with a barrel of your money, and you feel good about it!"

THE KEY TO CREATION

A lot of work goes into the creation of each Kiss item. When a company comes to the band with a product that it finds intriguing, what follows is a thorough investigation of the company by Signatures, Furano says.

"The key things we want to determine are, Who is this company? Do they make good products? Do they

have the ability to distribute and pay us our royalties?" he says. "You can't take a trademark like Kiss or the Beatles and grant the right to a third party if they're not adequate capital-wise or if they don't have a history of being in the licensed entertainment business."

Scores of products have been rejected for that reason and others, he notes.

Even after a company gets the green light, there's still much work to be done. A small mountain of paperwork is attached to each product. Nearly every last detail of each item, especially in its look and packaging, has to be approved by Simmons and Stanley.

Furano says the company meets with the two rockers each business quarter to review merchandise that is in the works and items that have been proposed, as well as changes in artwork.

"They run their brand like a Fortune 500 company—they have very

'You can't take a trademark like Kiss... and grant the right to a third party if they're not adequate capital-wise or if they don't have a history of being in the licensed entertainment business.'

—DELL FURANO,
SIGNATURES NETWORK

strict control over it," notes Colin Goldman, a partner in the Stronghold Group, which has created collectible, wrestler-looking figurines in the band's likeness.

All this, of course, contributes to the argument that Kiss' business and marketing creativity has long since eclipsed its musical creativity. And while Simmons is commonly criticized for blurring the line between art and commerce, he offers no apologies.

He not only enjoys this side of his involvement in Kiss, but he takes great pride in it. "I wish we did 10 times more," Simmons says. "In fact, I'm the guy who will often push the band to do the most, and Paul will often hold me back, saying, 'That's a little too much, let's not do that.'"

An example, Simmons adds, is "Kiss Holidoms." I want you to be able to go to any Holiday Inn and check into the Kiss suites—one, two, three or four rooms, if you want. And I want to get paid."



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Kiss Is Felt Around The Globe

BY THOM DUFFY

NEW YORK—You might say that famous tongue stretches around the world, as the impact of Kiss on the global level is as impressive as Gene Simmons' legendary lick.

Kiss has sold an estimated 3 million catalog albums during the past 11 years, according to Uni-

albums released initially through Mercury Records when it absorbed Mercury's parent company, PolyGram.

Among the best-selling catalog titles for UMI outside the U.S., Huntly says, are "Psycho Circus" (400,000 units), "Revenge" (325,000), "Alive III" (275,000), and "MTV Unplugged" (205,000).

How has UMI kept such high demand for the Kiss catalog? Several strategies factor in the success, Huntly says.

The company ensures that each CD in each territory is appropriately priced, whether full-price or midprice. "Reissues and remastered editions are marketed aggressively in all territories," Huntly says. "All distribution channels are explored for opportunities, not simply traditional retail."

For future reissues, Huntly says, "we're investigating appropriate [new] formats, [such as Super Audio CD]."

versal Music International. That explains why Sanctuary Records' recent deal with the band (*Birthday*, May 5) covers the world. And it accounts for why the first CD released through the new Kiss/Sanctuary imprint, "Kiss Symphony: Alive IV," comes from an international concert performance in Melbourne, Australia.

Among markets outside the U.S., Germany ranks No. 1 in sales of Kiss catalog, according to Julian Huntly, VP of catalog marketing for UMI in London. Ranking behind Germany in numbers of Kiss Army loyalists are Japan, the U.K. and Australia respectively.

UMI's acquisition of the Kiss catalog reflects the consolidation of the music industry in recent years, as the company picked up Kiss



HUNTLY: KEEPS BAND IN DEMAND

UMI taps events, from anniversaries to concert tours, to help promote its catalog. "Kiss product," Huntly says, "is included in all appropriate retail campaign activity throughout the world."

'Proof That Rock'n'roll Will Never Die'

From Birthday Cakes To Blowout Shows, The Band's Influence Is Astounding

"The first time I did press for Kiss, one of the biggest agendas was getting a Rolling Stone piece, because the magazine was really influential. It was something that had been missing from their career. They interviewed Gene at his apartment in Manhattan. Gene was really on... he's so focused about press, and Rolling Stone was a big deal to him. About halfway through the interview, Gene's mother showed up. She was talking about food and calling him by his real name. From the side of his mouth, he was like, 'Ma, this is an interview.' But she was oblivious to it. Finally, she leaves."

"I'm thinking Rolling Stone has gotten such a great story. It got Gene at his peak of clarity, and it also got his mother."

"Then the story came out—there were not many of his good quotes, and it doesn't mention the encounter with his mother at all. It was an essay that compared Kiss' music to buffalo farts. I really felt bad for Gene and knew how much it meant to him. So, I called him, expecting the worst. As a PR person, I got used to being blamed by artists if things didn't come out right. Well, Gene paused on the phone and said, 'Better that they wrote it than if they didn't.' That epitomizes Gene Simmons. He sees the glass half-full. That's the kind of reaction that has given Kiss success."

"I found the band always to be incredibly focused and directed about reaching its audience. They're pragmatic and make everyone around them feel good. There has been no self-destructiveness, either explicit or subtle. They are very intelligent people who have studied and continued to study rock'n'roll. They know their audience and are among the greatest rock acts of all time."

—Danny Goldberg, chairman/CEO, Artemis Records

"It was the mid-'70s. Paul and Gene were Montrose fans and asked me to open 10 shows for them. The first one was at Madison Square Garden in New York, on their home turf. The show was sold out before I was even put on the bill. I had just released my [debut solo] album."

"The MC announced me, and the entire house boomed before I even played one note. I had a couple screwball guys in the band that were wearing suits and ties onstage, and all I could see as far as the light would allow me were thousands of Kiss fans with make-up on. I grabbed the mic and said, 'Fuck you people. You haven't even heard a note of music yet.' With that, I went into three [songs] in a row. They boomed and threw stuff at me. I grabbed the mic again and said, 'I'm really dying to see a special audience all the way from L.A. to N.Y. for me.' This really made the crowd

go crazy. I smashed a '61 Stratocaster to pieces, pulled down my pants to the audience and then walked off the stage. It was most likely the worst musical experience ever."

"Gene and Paul came out of the dressing room, horrified. I told them, 'You can show the next nine shows up your ass.' Bill Graham and my manager stood there with their mouths open. Of course, ever since then, Paul, Gene and myself have been great friends."

—Sammy Hagar

"In 1978, Paul Stanley came to see Desmond Child and Rouge perform at Trax in New York City. Maybe it was our music—but most probably it was the women in our group—that inspired him to ask me to co-write 'I Was Made for Lovin' You' for Kiss."

At that time, rock bands almost never co-wrote songs with outsiders. The success of this hit and 'Heaven's on Fire' created a new career in the music business: the roving song doctor who went from band to band, collaborating. Paul gave me his phone number to Jon Bon Jovi, and then came Aerosmith. Thank you, Paul and Kiss, for giving me my Ph.D. in rock'n'roll."

—Desmond Child

"When I first saw Kiss, I decided to invest in cosmetics stocks... and now I am a wealthy man!"

—Vernon Reid, Living Colour

"Our basic philosophies are the same: 'If it's worth doing, then it's worth overdoing.' That's why the match between Kiss and me happened as it did."

I got together with them in 1987 during the reunion tour. Coming out of grunge—with artists standing onstage looking at their shoes—everybody thought I was on acid. I got so tired of [grunge] that when Kiss was available to go back out, I was ready. We don't have a message—it's low IQ and high RPM. It's fun! That's wrong with that?"

—Doc McGhee, manager

"My phone number was listed in Toronto, and [there was] a 16-year-old kid who was a fan of mine. He used to ring me regularly after my success with Alice Cooper. He called me up and said there was a band called Kiss, and it needed my help. He said the group was unbelievable, but I really needed to make it sound better. Literally two weeks later, I ran into the [members] in a stairwell at City TV. They had just come from doing an interview, and I was going up to do one. It was a magical coincidence. We agreed that we ought to get together."

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and everybody at global concerts germany!



Special Report

KISS 30TH ANNIVERSARY

Billboard Q&A

Continued from page 19

heard, but we had to live up to what people thought they saw and heard. We had to create the show that people remembered, which wasn't necessarily what happened. As with most legends, as time goes on, the fish gets bigger, the story gets larger. The legend of Kiss is daunting, and it casts a huge shadow. This is bigger than we are. At this point, there's no end in sight. But certainly, if we were going to go into the studio to do a Kiss album, the legacy is huge, and we'd want to be comfortable knowing that we would live up to it.

You recently signed a new deal with Sanctuary, which created two imprints for you—Kiss Records, for band releases, and Simmons Records, which Gene will oversee. Does it feel like a new beginning?

Stanley: It's a new beginning that's familiar, in that it's built on a great past. We've had some wonderful experiences over the last 30 years with record companies and with the people associated with them, but we found over the long haul that



STANLEY (LEFT) AND SIMMONS HAVE BEEN IN KISS FOR ITS ENTIRE 30 YEARS

nobody really understands Kiss better than Kiss. That being said, the opportunity arose for us to part company on good terms with people that perhaps we had become too comfortable with, and vice versa, and find a chemistry with [Sanctuary Group CEO] Merck [Mercuriadis] and everybody at Sanctuary... the kind of chemistry that we remember at record companies 30 years ago.

You've always been very media-savvy. In the '70s, you worked closely with photographers to preserve the Kiss mys-



FEW HOLD A CANDLE TO KISS' ONSTAGE PRODUCTION

tique, and you later used MTV very effectively, first to unmask in very public fashion and then as a catalyst for the 1996 reunion. How conscious was that?

Stanley: It goes back to us being fans of rock'n'roll, and particularly Kiss. I think that if you think as a fan and what a fan would like, we can hit 'em out of the park quite a few times. Some people talk about "using the media" in negative terms, but to us, the media is the conduit, the messenger and the direct line between us and the public, and it needs to be utilized as much as possible. Any time we can find a way to get our message across, what better way than the media? The fact that we may be more savvy at doing it is probably two-sided, but the most important part of it is that not only are we a

*"When you give somebody a T-shirt
or a belt buckle that they wanted and
it sells, it's odd to have people say,
'My God, you're such a genius.'
Well, they told us they wanted it."*

—PAUL STANLEY

band, but we also think like fans.

Simmons: If over the years we've been accused and/or lauded for our grand master marketing scheme, the only thing we know is that we do what feels right. I know that seems to be too simplistic an answer, but honestly, there is no master plan in front of us. Imagine yourself with one of those hammers in a freakhouse, and you know that game where the groundhogs keep popping their heads up? The only thing you can do is to keep swinging away, and sooner or later, you'll hit a few. Truth is, you'll miss lots of them, but the idea is to keep keeping. That's about as much of a master plan as we have. We just keep swinging.

Stanley: People say, "You're marketing geniuses," but if we

(Continued on page 34)



BIG IN JAPAN: VISITING THE COUNTRY IN 1977, PICTURED, FROM LEFT, ARE PETER CRISS (THE CAT), GENE SIMMONS (THE DEMON), PAUL STANLEY (STAR CHILD) AND ACE FREHLEY (SPACEMAN)



KISS

30 YEARS OF ROCK AND ROLL...
AND STILL ROCKIN' HARD!

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You Don't Need To Be No. 1 To Be Gold

Talk about staying power: Kiss' top-charting album came nearly 24 years after the group first appeared on the big chart. "Psycho Circus" peaked at No. 3 on The Billboard 200 in 1998. The quartet debuted on the chart with its 1975 self-titled release, which peaked at No. 87.

And there have been plenty of winners in between. In many ways, Kiss set the "gold" standard for American acts: 24 of the band's albums have been certified gold (500,000 units shipped) by the Recording Industry Assn. of America. That makes Kiss the American group with the most gold albums. Overall, only the Beatles and the Rolling Stones have more gold titles.

Except for "Carnival of

Souls: The Final Sessions," all of the albums on this chart have been certified gold. Gold albums not appearing are "Kiss," "Hotter Than Hell," "Kiss Unmasked," "Creatures of the Night" and "The Box Set."

All told, Kiss has charted 29 albums on The Billboard 200. Twenty-two of them hit the top 40 of the chart, while seven went top 10.

Titles on this chart are ordered by peak position on their respective chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. Any remaining ties were broken by the number of weeks spent on the chart, and then in the top 10 and/or top 40, depending on where the title peaked.

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The Billboard 200 Albums

Rank—Title—Peak Position—Debut Date—Label

- 1.—"Psycho Circus"—No. 3—Oct. 10, 1998—Mercury/IDJMG
- 2.—"Love Gun"—No. 4—July 9, 1977—Casablanca
- 3.—"Revenge"—No. 6—June 6, 1992—Mercury
- 4.—"Alive II"—No. 7—Nov. 26, 1977—Casablanca
- 5.—"Dynasty"—No. 9—June 23, 1979—Casablanca
- 6.—"Alive!"—No. 9—Oct. 11, 1975—Casablanca
- 7.—"Alive III"—No. 9—June 5, 1993—Mercury
- 8.—"Destroyer"—No. 11—April 3, 1976—Casablanca
- 9.—"Rock and Roll Over"—No. 11—Nov. 20, 1976—Casablanca
- 10.—"MTV Unplugged"—No. 15—March 30, 1996—Mercury
- 11.—"You Wanted the Best, You Got the Best!!"—No. 17—July 13, 1996—Mercury
- 12.—"Crazy Nights"—No. 18—Oct. 10, 1987—Mercury
- 13.—"Animalize"—No. 19—Oct. 6, 1984—Mercury
- 14.—"Asylum"—No. 20—Oct. 5, 1985—Mercury
- 15.—"Smashes, Thrashes & Hits"—No. 21—Dec. 3, 1988—Mercury
- 16.—"Double Platinum"—No. 22—May 20, 1978—Casablanca
- 17.—"Lick It Up"—No. 24—Oct. 15, 1983—Mercury
- 18.—"Carnival of Souls: The Final Sessions"—No. 27—Nov. 15, 1997—Mercury
- 19.—"Hot in the Shade"—No. 29—Nov. 4, 1989—Mercury
- 20.—"Dressed to Kill"—No. 32—April 19, 1975—Casablanca

Compiled by Keith Caulfield

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ess with, but we love you. Happy 30th! - Merck, Andy, Rod, Tom



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Proof

Continued from page 22

"The first thing I ever did was go see them live in Grand Rapids, Mich. They played in front of 9,000 people, who stood up on their chairs for three hours. That was an indication to me that there was something very special there."

"I lost touch with that 16-year-old kid. I'd love to know where he is. He was so right about the relationship, and it was the only time in my career that that ever happened."

"In an industry where nothing is permanent, Kiss is. Their relationships with the people in their lives are permanent. Paul, Gene and I formed a familial bond right from the beginning. Today, we remain close friends."

—Bob Ezrin, producer

"In 1975, I was 12 years old and lived in a small town of 2,000 people. My only escape was music. I spent all of my time listening to records and reading about bands in the pages of Creem, NME and Rolling Stone. My dreams and daydreams were filled with music, but I never had been to, nor had the opportunity to go to, a gig."

"After much begging, borrowing and stealing, my parents allowed me to travel 100 miles to see Kiss. My life was never the same. There was no need to dream or daydream again, because they made me realize that what I wanted to be part of was real."

—Merck Mercuriadis, CEO, Sanctuary Records Group



MERURIADIS

"I've been working with Kiss for more than 17 years as their agent. For me, it's never been about the money. It's always been about the joy of their music and their integrity as musicians. Gene and Paul have taught me the true meaning of rock'n'roll as both a career and a business."

—Mitch Rose, Creative Artists Agency

"These four guys are willing to work as hard as anyone I've ever known, despite all of the criticism. Sometimes, criticism is the best road to success. People stay out of your way, because they don't want [to get] involved with a failure. So it opens doors in another way. Most of the time, when people think you're going to be a success, they want to attach themselves to you, which burns energy in the wrong way. Kiss, on the other hand, was able to get away with an amazing amount of things for the first time, because people just didn't want to be around them. People thought that they'd go away soon, so just 'let them do their thing.' Meeting Kiss changed my life completely and remains one of the best experiences in my life."

—Danny Aucoin, producer

"I could go on forever talking about Kiss, but if there is only one thing to say, it is that Kiss revolutionized live performance. Kiss is one of the best bands I have ever seen live."

—Brian Eschbach, the Black Dahlia Murder

"Kiss was the first band I ever dug. I learned how to use my brother's eight-track player when I was 5 so I could listen to 'Destroyer.' A couple years later, my parents let me stay up late to watch 'Kiss Meets the Phan-

tom [of the Park].' but I don't think I made it through the whole thing. I had a Kiss lunchbox in third grade."

—Mark Morton, Lamb of God

"Kiss is living proof that rock'n'roll will never die."

—Corey Glover, Living Colour



GLOVER

"We met Gene on Halloween—he took us out for drinks and then to a restaurant. Everyone in the place was in costume; and there we were with Gene Simmons: Mr. Halloween himself. The whole night felt very surreal."

—Vas Kallas, Hanzel Und Gretel

"Besides the fact I was very young—that's the key element—and a little naive, I was the perfect age for Kiss to be very important in my life."

—Phil Anselmo, Pantera/Superjoint Ritual



ANSELMO

"When I was 8 years old, I had a Gene Simmons birthday cake."

—Joe Fazio, Superjoint Ritual

Compiled by Debbie Calante Block

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VIEW.COM

Billboard Q&A

Continued from page 26

can take credit for anything, it's that we listen to our fans. When you give somebody a T-shirt or a belt buckle that they wanted and it sells, it's odd to have people say, "My God, you're such a genius." Well, they told us they wanted it. All we had to do was listen and not pass judgment. We're not here to tell the fans what they should or shouldn't like, what is within the realm of being an "artist." We've never bought that line of thinking.

When we first took the Kiss Army nationwide and then

worldwide as a fan club, it was very uncool, and we certainly received our share of negative press and hostile responses from journalists who believed that it was un-rock'n'roll to do something like that. We think just the opposite: We are here to serve the masses and to give them what they want; we're not here to tell them what is cool and what isn't. We'll leave that to them.

Simmons: When people talk about fans, they always talk about the Kiss Army. When one of our fans gets pissed off, they get pissed off royally. "How dare you change that lick!" But anybody who gets pissed off at you, [it comes] from the right place—their heart. If somebody doesn't care about you, what do you care what they think?

You were initially criticized when you decided to continue the Farewell Tour with drummer Eric Singer wearing Peter Criss' Cat makeup. But when Tommy Thayer assumed the Spaceman role earlier this year, it didn't create as much of a stir.

Stanley: More than one person can play on a team, wear a certain uniform and help win the game. At this point, we've shown that more than one person can wear a persona. Every rule we've ever set for ourselves has been examined and questioned over time, and sometimes the answer has changed. Life teaches us that times change, and opinions and ideas go through changes. The concept that we started with is not the concept that will continue. That's why the dinosaur became extinct: It couldn't

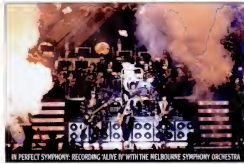


adapt. We are always evolving and always reassessing who and what we are.

Simmons: Kiss has a working-man's ethic. [Being in this band] is not a birthright. I don't deserve to be Kiss; Paul doesn't deserve to be Kiss; nobody deserves to be Kiss. This is something you work for, and you should work for it every night you get up onstage and prove it to people. Otherwise, you shouldn't be in the band. This is a privilege.

Stanley: When we first got together as a band, we were the Four Musketeers. We were going to live and die together, and [it would] start with us and end with us. When it became clear that that wasn't to be—that people in the band had issues or agendas that were not in keeping with the band—we had to sit down and reassess and go, "Do we go home because someone doesn't want to play ball anymore, or do we get another member on the team?" At that point, we realized that the team was more important than the individual players.

We now see that people want the iconic version of Kiss more than they necessarily want who's under it. They want



the Kiss image and what Kiss stands for, and that's not based solely upon who is wearing the uniform. Some of us are bigger mouthpieces than others, but the truth of the matter is that Kiss is a team, and the team is only as strong as its weakest member. We tend to make sure that we keep the level quite high.

Do you ever worry that the larger-than-life image of Kiss overshadows your recorded body of work?

Stanley: When people [ask] us, "Does it bother you that you might not be remembered for this, that or the other thing?" my rote response is, "When you win the lottery, you don't complain about taxes." We're blessed people. There's

(Continued on page 36)

30 Years Ago, I began WATCHIN' YOU, STRUTTER, around as you ROCK N' ROLLED ALL NIGHT. You quickly became HOTTER THAN HELL, all DRESSED TO KILL, and your value rose from just a DEUCE to that of BLACK DIAMOND status.

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 — ALLEN CORBETT / Q & C CONCERTS

Gold Standard

Continued from page 17

we were sold out. By the third night, I thought, 'Something's really going on here.' And I remember before we went on that night [in Dayton], I opened up the curtain, looked out, and the place was just jam-packed. Suddenly it hit me: 'My God, this is really happening!' 'I had the feeling of before a roller coaster ride begins,' he continues, 'when you're being pulled up to the top—before they let you free fall. You have the sense of, you can't get off at this point, and all you can do is hold on for dear life and enjoy the ride.'

And quite a ride it's been.

THE FIRST 30 YEARS

Kiss' first 30 years have seen the band persevere through several dramatic changes in its lineup and in popular music, critical backlash, a drop in interest after shedding its makeup and costumes and protests from right-wing and church groups.

Along the way, it has sold millions upon millions of albums, played to fans throughout the world and influenced a countless number of musicians. All the while, it was becoming a pioneer in self-marketing, licensing and branding (see story, page 4).

Reflecting on the band's three decades, Aerosmith guitarist Joe Perry notes, "I know what it's taken for us to still be around and have people still be interested in us. And the fact that they've been able to keep it together for that length of time, it's a pretty amazing feat."

"And their whole thing is just so unique. There was nobody before them, and there's been nobody since them that has been able to do what they did," Perry says. "With the caricature thing, they just drove every kid's imagination wild. And I think they still do today. What they do is timeless. It kind of captures everybody's fantasy."

Audioslave/ex-Rage Against the Machine guitarist Tom Morello is both one of thousands of musicians influenced by Kiss and someone who was spellbound by the act as a teen. "It is probably the band's creation of mystique, he says, that is its greatest accomplishment. 'Kiss was my favorite band before I heard a note of their music,'" Morello says. "When I saw the cover of *'Destroyer'*, I knew they were my favorite band. Period. That was it. I was done. I was locked in. I had joined the Kiss Army [the group's fan club]."

The band truly blossomed in the Midwest, in places like Detroit, Cleveland and Chicago, where Morello was raised. The guitarist notes that, for him, rock'n'roll literally began with

Kiss. The first band he saw in concert.

"They were the biggest, greatest, most exciting band in the world," Morello says. "And I used to have friends that were Beatles fans, and they'd be like, 'Dude, you like Kiss. They suck!' And I'd be like, 'No! I'm



sorry—that little British band with the funny haircuts that sings 'Oh-blah-dee' and songs about an octopus and yellow submarines, while these guys are belching blood and playing the riff from 'Detroit Rock City'—I beg to differ. My band's better!"

Morello laughs at how much

things have changed in 30 years. "When they started," he says, "Kiss was a band that was dangerous. Later on, it became safe for little children and the mass marketing of everything from Kiss Kewpie dolls to condoms. But at the time, they were thought to be violent, satanic, homosexual barbarians who played unlistenable heavy-metal music and were after the souls of America's youth. And, at the time, I thought, 'Sign me up!'"

A BLESSED CAREER

"Blessed" is the word both Stanley and Criss come back to while reflecting on the past 30 years.

Stanley says he would have been happy if the group lasted five years—that would have been a gift, he adds. All Criss was hoping for at the time was to be in a rock band and maybe get one gold record to make his parents proud.

"If somebody had told me [then] that in 30 years I'd be doing a sold-out tour, which is arguably the hottest tour of the year, I would have said, 'You are out of your mind,'" Stanley says. "Anything going beyond five years was unprecedented. At the time, rock bands only had a certain life span, and it hadn't been explored beyond that."

And what's Simmons' take on the band's longevity? "Blessed, blessed," he says. "The thing about 'blessed' is

that it implies that you were undeserving. We deserve this. We've earned this." He describes being able to take the stage to packed arenas and stadiums after three decades as a "privilege. It's a privilege, not a birthright. It's something you have to earn every time you get onstage."

And it's because of that hard work both onstage and off that Kiss isn't likely to go away anytime soon, Simmons says. With pride, he boasts, "Kiss is the cockroach of rock'n'roll. We're gonna outlive all of you!"

Certainly, the band's greatest explorations of its potential and longevity began in the early 1980s: after its massive first decade; after the release of its classic *"Alive"* and *"Destroyer"* albums; after years of having to hide their faces from paparazzi; after the Kiss comic books, pinboxes and dolls; after its TV movie.

By 1982, both Criss and guitarist Ace Frehley had left the band, and Kiss' album sales were declining. Then Simmons and Stanley made the surprising announcement that they were launching a new, gimmick-lite era of the group by shedding the band's signature makeup.

Although inconsistent—both commercially and creatively—through the '80s and early '90s, Kiss would continue to rack up a slew of hair-

(Continued on page 38)

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Billboard Q&A

Continued from page 34

always the talk of whether your glass is half-empty or half-full, but ours is always overflowing. It's all in how you see things, and we are damn lucky guys.

Ultimately, people are buying music. If you ask our fans, that's what they will tell you also. Again, we're not that concerned with people who don't share that view. It's hard enough to give quality time to your friends; why waste time with people who don't like you?

Is success its own reward?

Simmons: We're not shy about being proud of our accomplishments because it's as much as a shock to us perhaps as it is to [other] people. But here we are—perhaps not the darlings of critics, yet if you check with the [Recording Industry Assn. of America], the No. 1 gold record champion, group category, in American history is Kiss. It blows us away. It would certainly be a medal that anybody would be proud to wear.

Stanley: The rewards are great, but as much fun as we have doing this, it's still something that takes a tremendous amount of work and time to shape and pick a direction. It doesn't happen on its own. Most of the things that we do... we believe in them 100%.



TOMMY THAYER HAS NOW DONNED THE SPACEMAN COSTUME

Simmons: Not all of us are right all the time. I'm certainly wrong a lot of the time, and there's a kind of chemistry within the band—a no-bullshit attitude. I'm often drilled a new asshole by Paul in particular, who'll say, "What are you doing?" That's important to have, and it's important to keep your eyes and ears and heart open, because you know what? Maybe I'm wrong, [That] goes [for] everybody in the band; you've got to have that kind of attitude.

Looking back, what would you name as the high point in Kiss' career?

Simmons: We rehearsed in a [Manhattan] loft at 10 East 23rd St. It was only 10 blocks to 33rd Street and Madison Square Garden, and it took us about a year-and-a-half to go 10 blocks. That's how we thought of it. I walked through the front door of Madison Square Garden when we first played there, and I walked through the empty seats and

"This is something you work for, and you should work for it every night you get up onstage and prove it to people. Otherwise, you shouldn't be in the band. This is a privilege."

—GENE SIMMONS

just stood in the middle and soaked it all in. Then I went backstage with the guys, put the makeup on and went back and got up onstage. It's kind of a mythic rite of passage, because I think we all are—and clearly, I am—the fans that became the band.

Stanley: I remember as a cab driver dropping people off at Madison Square Garden to see Elvis Presley, assuming that one day a cab driver would be dropping someone off to see me.

In part, your quick rise can be credited to your vigorous recording schedule, as your first three studio albums were released within a 13-month span.

Stanley: We've always been extremely driven. Critics may be that ambition as contrary to what rock'n'roll is. We



PETER CRISS BEHIND THE SKINS

wanted to be the biggest band in the world; if you didn't like the first album, we'll write you a second one.

After our second album was out and we were playing Santa Monica Civic with Jo Jo Gunne as the headliner, Neil

(Continued on page 39)

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Gold Standard

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metal-era hits, including such classics as "Lick It Up" and "Heaven's on Fire." In fact, the 1990 power ballad "Forever" is the band's second-biggest single ever, behind "Beth," which was sung by Criss.

And although the band was no longer routinely filling every seat, it still played arenas.

While enlistment was down, the Kiss Army was still strong. Many longtime fans remained loyal, but MTV helped the group charm a new generation, for whom the

original lineup was becoming mythic.

But, unquestionably, both camps dreamed of Kiss' glory days—the old band and the original spectacle.

TOGETHER AGAIN—AT LAST

And those dreams would be at least partially fulfilled roughly a year before that Tiger Stadium show—when the original members reunited after some 15 years at the band's 1995 taping of "MTV Unplugged."

"I'm gonna be the emotional guy, the Italian guy in the band, and admit that I was overwhelmed," Criss says. "It was really more than I expected. It was magic; it was like it was when we first played together up in that dirty old loft on 23rd Street."

"When we came out, [the audience] just went nuts. My God,

they just went crazy," he adds. "I got almost scared of it, because I thought I could never feel that way about them. I felt like we were reliving those days and that those years [away from each other] never really existed for a moment."

Ten months later, after a lot of healing of old wounds and a lot of forgiveness on each band member's part, Criss was on that Tiger Stadium golf cart, trembling.

Recalling that night, which was preceded by a number of high-profile promotional stunts—including an appearance with late rapper 2Pac at the Grammy Awards—Stanley says, "Our past cast such a huge shadow, it was almost like, 'Once upon a time, there was a band called Kiss... It's intimidating in a sense, because your biggest competition is your past. It's very hard to compete with something that's intangible.'"

Upping the ante with a dazzling pyro and light show, not to mention mountains of amps and a wall of video screens, the reunion tour was a massive success—a success that has continued ever since that night in Detroit.

Former manager Danny Goldberg says that a big part of the

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band's achievements during three decades has been Simmons and Stanley's "clarity of vision."

"I think Gene and Paul, from day one, looked at rock'n'roll as much as a business as an art form," Goldberg says. "They studied it [and] the other successful bands were; they looked at what was working. They had just a very passionate, clear-eyed view of what they were doing. And they combined a type of intellectual clarity with the emotional attachment to rock that's really rare."

"And I think that's been at the essence of why they've been able to be so successful—that amount of analysis," he continues. "But that doesn't work for every artist. A lot of artists can only work when they come truly from their intuitive side. But Kiss has clearly been the product of both sides of the brain."

BOX-OFFICE SUCCESS

In 2000-01, the band grossed about \$60 million in touring alone. And it certainly seems positioned for similar box-office success during this summer's trek, which will not include Frehley, who is once again focusing on a solo career. The guitarist was replaced by longtime staff member/collaborator/one-time tour manager Tommy Thayer, ex-guitarist for '80s hair-metal outfit Black 'N Blue.

Stanley notes that in the '70s, when it became clear that "the original band would not make it to the end, there was a life-changing moment when we decided that should a member want to leave... that's not enough reason for the band to fold." And that line of thought has resulted in Thayer finding himself in some rather surreal situations: His Thayer show with Kiss, for example, was its gig with the 60-piece Melbourne Symphony Orchestra in front of a sold-out crowd of 50,000, which was not only set to become the new "Alive IV" disc but also a live DVD and a pay-per-view special.

"I was sitting there onstage when we were doing that, thinking, 'This is the most bizarre thing I've ever seen'—but in a cool way," Thayer says. "The orchestra was in Kiss makeup and going crazy, bombs were blowing up, people were flying and there was smoke and fire."

Thayer says it's further proof that no band has as much fun as Kiss, and perhaps no fans have as much fun as the Kiss Army. "When you go to a Kiss show and look out in the audience," Thayer says, "everybody has the biggest grin, the biggest smile on their face—they're just overjoyed. It's perfect."

Q&A

Continued from page 36

Bogart [president of the band's then-label, Casablanca Records] came backstage and surprised us with, "The album is finished. It's not selling anymore. I need you to go back to New York and record another album." Your first album is usually your easiest, because you

had your whole life to write it. Your second is difficult, though, because you either have a few leftover tunes or you start from scratch.

What do you feel is the best song you've ever written?

Stanley: I could look at "What's the smartest song I've written?" or "Which has the best changes?" But I think that, at the end of the day, to write a rock anthem like "Rock and Roll All Nite," which really

became the template for rock-'n'-roll anthems...

When I came up with the chorus for "rock and roll all night, and party every day," I knocked on Gene's door and said, "I think I've got it, this so-called anthem we need." Gene came and said, "Well, I have this song, 'Drive Us Wild.'" We put them together and lo and behold had a song that spawned a whole viewpoint, which was writing a song that embodied the philosophy of the band and the people who love the band. That's heady stuff.

Are there better-written songs? It depends on your definition. But "Rock and Roll All Nite" is the fans' anthem and the song that we'll always be most remembered for—and rightfully so.

Kiss has never had a No. 1 record, but you've sold some 80 million albums worldwide.

Stanley: We've never pandered to the critics. If we've ever made that mistake, we've paid for that dearly. We've constantly reminded ourselves, through our successes and our mistakes, that we are about pleasing our fans and pleasing ourselves. Our legacy will be written by the fans, not by the critics.



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Special Report

KISS 30TH ANNIVERSARY



30 Years Of 'Killer' Music

Following is a Kiss discography spanning the band's three-decade career. (Discography data from allmusic.com, provided courtesy of All Media Guide.)



- "Kiss" (Casablanca), 1974
- "Hotter Than Hell" (Casablanca) 1974
- "Dressed to Kill" (Casablanca) 1975
- "Alive!" (Casablanca) 1975
- "Destroyer" (Casablanca) 1976
- "Rock and Roll Over" (Casablanca) 1976
- "Love Gun" (Casablanca) 1977
- "Alive II" (Casablanca) 1977
- "Peter Criss" (Casablanca) 1978
- "Ace Frehley" (Casablanca) 1978
- "Gene Simmons" (Casablanca) 1978
- "Paul Stanley" (Casablanca) 1978
- "Dynasty" (Casablanca) 1979
- "Unmasked" (Casablanca) 1980
- "Music From 'The Elder'" (Casablanca) 1981
- "Creatures of the Night," (Casablanca) 1982
- "Lick It Up" (Mercury) 1983
- "Animalize" (Mercury) 1984
- "Asylum" (Mercury) 1985
- "Crazy Nights" (Mercury) 1987
- "Hot in the Shade" (Mercury) 1989
- "Revenge" (Mercury) 1992
- "Alive III" (Mercury) 1993
- "MTV Unplugged," (Mercury) 1996
- "Carnival of Souls: The Final Sessions" (Mercury) 1997
- "Psycho Circus" (Mercury) 1998
- "Kiss Symphony Alive IV" (Sanctuary) 2003

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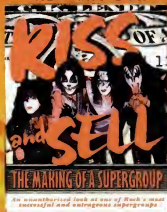
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"THANKS FOR THE FIRST 30 YEARS!"

A stylized, cursive signature of Gene Simmons. The word "GENE" is written above the signature, and "SIMMONS" is written below it. The signature itself is a complex, looping scribble.

A stylized, cursive signature of Paul Stanley. The signature is a complex, looping scribble that appears to start with a large 'P'.

A stylized, cursive signature of Peter Dinklage. The signature is a complex, looping scribble that appears to start with a large 'P'.

A stylized, cursive signature of Tony Thayer. The signature is a complex, looping scribble that appears to start with a large 'T'.

Kiss, Aerosmith Unite For Co-Headlining Tour

North American Stint Could Lead To International Trek

BY RAY WADDELL

In a summer fire with hard rock roots, the Aerosmith/Kiss co-headlining package stands out for its sheer star power. As further proof of the two acts' enduring appeal, ticket sales are strong enough to warrant the addition of a run of arena dates this fall.

Together, Kiss and Aerosmith could gross as much as \$46 million this summer from 35 amphitheater dates. The arena leg—consisting of about 20 dates beginning Oct. 24-25 at the MGM Grand Garden Arena in Las Vegas and running until the holiday season—could add another \$25 million to the year's tally.

The outing could also move into international markets in 2004.

"This tour keeps looking like it's gonna keep extending, and rightfully so," Kiss vocalist/guitarist Paul Stanley says. "It's an exciting bill, and people—not only in America, but in Australia, Japan and other countries—are very interested in it."

According to Kiss manager Doc McChesney, "We're talking about Australia and Europe next summer, but we've got to do this summer first. If everybody gets along and has fun, I'm sure it could continue."

The recent touring history of both bands points toward success: Aerosmith grossed \$40 million on the road in 2002; Kiss grossed about \$60 million from a 2000-01 "Farewell" tour.

But given both acts' steady touring schedule during the past several years, their combination as a package is a savvy move that brings some-

thing fresh to their fans, as well as a synergy that is hard to match.

"These are two separate fan bases, but you also have a synergy," says Bruce Kapac, VP of touring for Clear Channel Entertainment, producers of the tour. "Kiss fans are not turned off by Aerosmith and vice versa. These

going out to give 110%, the fans win and we win. I can't think of a better way to spend an evening. Hopefully, [the tour] won't end until everybody says, 'Enough!'"

The members of Aerosmith appear equally enthusiastic. "It's just gonna be a riot; it's just gonna be a fuckin'



AEROSMITH: IT'S GONNA BE A RIT

bands have been around a long time, they've got a ton of hits and live performances behind them, and people know they're getting their money's worth" (see related story in Kiss spotlight, page 17).

Stanley says there is not much of a competition factor between the two bands.

"We really can't come never be Aerosmith, and they realize they could never be Kiss," he says. "The beauty is that both bands have thrived and survived for 30 years. So [with] both of us

riot," Aerosmith guitarist Joe Perry says. "We've always liked playing with other people who put on a good show. Something for everybody."

The idea of pairing these two rock titans is the brainchild of McChesney. "I tried to put this together two years ago, but [Aerosmith] went out with Kid Rock instead," he says. "This year, Howard [Kaufman, Aerosmith's manager] and I were able to put it together. It's a true co-headlining situation."

This kind of situation may be what it took to get Kiss on the road again,

McChesney believes. The band has done two "farewell" tours in the past.

"They were ready to pack it in," McChesney says, readily admitting that his feelings can quickly change. "Nobody wants to say 'it's over,' whether it's a basketball player or a rock star. But if we hadn't done this with Aerosmith, I'm not sure [Kiss] would've got out on the road."

Kiss is booked by Mitch Ross at Creative Artists Agency; Aerosmith is booked by Dan Weiner at Monterey Peninsula Artists.

The tour begins Aug. 24 at Chowdown Meadows Music Theater in Hartford, Conn., a date that has sold about 20,000 tickets, according to Jim Koplik, VP for CCE. Saliva opens all of the tour, which plays mainly CCE amphitheaters. House of Blues Concerts promotes five dates at HOB shows.

Producers say the tour is selling well, particularly in the Northeast. "These are two of the biggest bands in the world coming together in a very tough summer," Kapp says. "We blew out every reserved seat on the first day of our sales and went to the 2,800-5,000 lawn seats right away."

Ticket prices are \$125 and \$95 for reserved seats, \$45 for lawn seats. "We sold out all of the high-priced tickets the first day," Kapp notes. "Where any tickets are left, it's \$45 lawn seats to see both of these bands, plus Saliva."

So while all shows aren't sold clean—some not even close—producers aren't worried. "They're sheds. All the seats are sold, and we're at least 6,000 seats deep into each one of the shows," McChesney says. "There's no rush to buy tickets to a shed show."

The tour's lone stadium date is Aug. 15 in Detroit, where Motor City Stadium Ted Nugent was added to the bill. The show sold out in two days at slightly less than 40,000 tickets. Dick Frank, VP for CCE in Detroit, is promoting the show.

"We've got a big one on our hands here," Frank says of the date at Com-

erica Park, home of Major League Baseball's Detroit Tigers. "This show will draw more than the Tigers do in three games."

Other key dates are also posting big numbers, including two sellouts at Tommy Hilfinger Theatre at Jones Beach in Wantagh, N.Y. (Aug. 4-5), a sellout at PNC Bank Arts Center in Holmdel, N.J. (Philadelphia market, Aug. 11), and two sellouts at Tweeter Center in Mansfield, Mass. (Aug. 25, 27), near Aerosmith's hometown of Boston.

The tour is predictably production-heavy, traveling with 17 semis of production and gear, including a revolving stage. Bands share backline equipment and some sound and lights, but both Kiss and Aerosmith have their own distinct look, including an expansive ramp for Aerosmith and the extravagant pyrotechnic displays for which Kiss is known.

"Kiss will have the pyro, blood, everything you normally see at a Kiss show," McChesney promises. "It's no holds barred."

Event-specific merchandise will be sold on the tour, along with each band's respective merch items.

Several major markets will be revisited on the arena leg, including Boston, Detroit, New York and Los Angeles, according to Kapp. "We'll also hit some markets, like Omaha [Nebr.], Oklahoma City, Grand Forks and Minneapolis," Kapp says.

"I can't think of any other packages with the synergy of this one. It's the Billy and Elton of hard rock," he continues, referring to the hugely successful Billy Joel/Elton John co-headlining tours. "I really believe, based on ticket sales, that Kiss/Aerosmith will be the tour of the summer, if not the year."

Stanley adds, "It's a fun, exciting package that the people really didn't expect. It's gonna be a great night of music, of arguably the two premier American rock bands of the last 25 years."

Safety, Security Top Priority Among Arenas

BY RAY WADDELL

NEW ORLEANS—Safety and security issues took precedence over the bottom line during an arena managers' town hall meeting at the 78th annual conference of the International Assn. of Assembly Managers here, July 25-29.

The session's record attendance by almost 200 arena executives was a telling sign of the times: In the wake of terrorist events and crowd control tragedies, such as the Rhode Island club fire at a Great White concert, security remains a top-of-mind issue.

KEEPING AN EYE ON PYRO

The session was moderated by Terry Genovese, director of the University of Central Florida Arena in Orlando, Fla.,

and John Siehl, director of the Nutter Center in Dayton, Ohio.

One of the first topics raised concerned whether buildings had written policies regarding the use of pyrotechnic displays. The state of Florida proposed legislation that holds the building manager accountable for pyro in the building, Genovese said. "Fortunately, it did not pass, but it's going to come back up again."

According to Genovese, a new Rhode Island law, established in the wake of the club fire that killed 100 people earlier this year, requires buildings to budget \$1.50 per square foot for sprinkler systems in new buildings and \$3 per square foot to retrofit old buildings.

"It is very important for [building management] to find out who the

local responsible person is, like the fire marshal, and create a partnership before you get backed into a corner," Siehl said. "You need to make sure you're both on the same page."

Emergency evacuation plans were also addressed. Announcements about procedures during events are often met "by a general public that ignores it," Siehl said. "People feel like it's a false alarm, and most of the time it is. But we all need to wake up to the fact that one time it could be real."

Siehl added that "there has been a feeling for many years that the tragedy that could occur when you're trying to evacuate could be worse than what set off the alarm in the first place."

In such a case, first aid knowledge is vital. A show of hands indicated that virtually every building represented at

the session had at least one portable defibrillator on premises. One manager says 100 people on staff were trained to operate a defibrillator. Four in attendance say they had actually used the device on a patron.

CASE-BY-CASE DECISIONS

The use of walk-through metal detectors, or metalimeters, wand and patron pat-downs also prompted much discussion. The National Basketball Assn., primary tenant for many large arenas represented, encourages these security measures.

"The problem is to use it a lot without wounding, but we said, 'Absolutely no way,' and they went away," says Robert Hunter, senior VP/GM of the Air Canada Centre in Toronto, home of the NBA's Raptors. "I think it's han-

dled very much on a market-by-market basis. We're still doing bag searches, but that's about it. Toronto is a very laid-back market, with no security issues."

Regarding patron pat-downs and concert tours, "we look at it as dictated by the security manager on the tour," Hunter said. "If a band requests pat-downs, we do it."

The risk of theft of automatic teller machines from arenas was addressed by Adonis "Sporty" Gerald, director of the Charlotte (N.C.) Coliseum. "In our state, four buildings have been hit by guys who are taking ATMs out of the building in the middle of the night," Gerald said. "They knew what they were doing, they did it quick, and if they're making \$30,000-\$40,000 on a weekend, they'll keep doing it."

ARTIST	VENUE DATE	GROSS TICKET PRICE GROSS	CAPACITY PERFORMANCE GROSS	PRODUCTION GROSS
SHINEM, 50 CENT, MISSY ELLIOTT	Mad Field, Detroit July 13	\$5,252,000 \$56	96,300 96,707 two shows	Clean Channel Entertainment
BOB JOVI, LIVE	Hyde Park, London June 28	\$5,066,520 (\$1,060,000) \$71,277 (1.25)	85,000 allout	Clean Channel Entertainment-U.K.
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFONE'S, MIDWINTER	Summ Stadium, East Rutherford, N.J. July 11	\$3,960,780 \$55	15,934 36,600	DCSIA Presents, Frank Productions, Metropolitan Talent Productions
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFONE'S, MIDWINTER	Gillette Stadium, Foxboro, Mass. July 11	\$3,217,356 \$75	42,888 48,000	DCSIA Presents, Frank Productions, Metropolitan Talent Productions
PEARL JAM, SLEATER-KINNEY	Palacio de los Deportes, Mexico City July 11-12	\$3,116,200 (\$3,221,150 pesos) \$19 (1.18)	48,178 three tickets	DCSIA Presents
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFONE'S, MIDWINTER	Ohio Stadium, Columbus, Ohio July 11	\$2,860,885 \$75	41,458 50,000	DCSIA Presents, Frank Productions, Clean Channel Entertainment
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFONE'S, MIDWINTER	Norfolk's Humphreys Meadows, Mansfield June 27	\$2,803,740 \$60	35,579 allout	Jim Productions
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFONE'S, MIDWINTER	Northwest Racecourse, Sackville, N.S. July 8	\$2,746,560 \$75	36,614 allout	Jim Productions, Frank Productions
BOB JOVI, LIVE	Dod Trafford, Manchester, England June 28	\$2,582,071 (\$1,524,500) \$52 (2.64)	44,426 45,500	Clean Channel Entertainment-U.K.
BOB JOVI, LIVE	Reus Stadium, Glasgow, Scotland June 27	\$1,964,354 (\$1,196,500) \$52 (2.64)	36,311 35,500	Clean Channel Entertainment-U.K.
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFONE'S, MIDWINTER	Fedex Field, Landover, Md. July 10	\$1,889,371 (\$1,847,500) \$52 (2.64)	35,477 35,339	Clean Channel Entertainment-U.K.
BOB JOVI, LIVE	Moulineux Stadium, Wrexham, England June 24	\$1,866,345 \$60	25,385 two tickets	Clean Channel Entertainment-U.K.
DIXIE CHICKS, MICHELLE BRANCH	Arrowhead Pond, Anaheim, Calif. July 20-21	\$1,866,345 \$60	25,385 two tickets	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Reus Stadium, Glasgow, Scotland June 27	\$1,871,345 \$60	35,500 allout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Deseret Music Place, Salt Lake City July 11	\$1,868,338 (\$1,868,338) \$14 (\$1.54)	17,426 allout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Dakota Arena, Omaha, Neb. July 11	\$1,847,851 \$60	17,672 allout	Clean Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	HP Pavilion, San Jose, Calif. July 18	\$899,350 \$65	16,577 allout	Clean Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Pepsi Center, Denver July 8	\$864,820 \$65	16,034 allout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Dallas Center, San Jose, Calif. July 18	\$829,425 \$65	14,436 allout	TBA Entertainment, Concerts West
OZZIE OZBY, KORN, MARVIN MANSON, DISTURBED, CHEVIE, CRADLE OF FILTH, VOYD & OTHERS	Seaside Music Center, Dallas July 11	\$881,481 (\$1,847,851) \$25 (\$2.50)	15,947 15,382	House of Blues Concerts
DIXIE CHICKS, MICHELLE BRANCH	Spokane Center, Los Angeles July 13	\$880,285 \$65	15,689 allout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	ARCO Arena, Sacramento, Calif. July 11	\$880,535 \$65	15,096 allout	Clean Channel Entertainment
DAVE MATTHEWS BAND, DOYLE BRAMHALL II	American Airlines Center, Dallas July 18	\$814,813 \$45	16,362 allout	Clean Channel Entertainment
50 CENT & JAY-Z, SNOOP DOGG, PABLOU, SEAN PAUL	Twickenham Stadium, Twickenham, England July 16	\$794,698 \$45	28,866 allout	Clean Channel Entertainment
OZZIE OZBY, KORN, MARVIN MANSON, DISTURBED, CHEVIE, CRADLE OF FILTH, VOYD & OTHERS	White River Amphitheatre, Portland, Ore. July 10	\$780,872 \$75	13,967 allout	Clean Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Armenia, Seattle July 12	\$767,220 \$50	13,884 allout	TBA Entertainment, Concerts West
OZZIE OZBY, KORN, MARVIN MANSON, DISTURBED, CHEVIE, CRADLE OF FILTH, VOYD & OTHERS	Armenia, Seattle July 12	\$762,360 \$75	14,867 allout	Clean Channel Entertainment
DAVE MATTHEWS BAND, THE RED WED	Ford Center, Oklahoma City July 11	\$755,840 \$75	12,486 allout	Clean Channel Entertainment
CHEER, DOM IREIRA	Harford Civic Center, Harford, Conn. July 11	\$755,275 \$25	11,952 allout	Clean Channel Entertainment
DAVE MATTHEWS BAND, THE RED WED	Verizon Wireless Amphitheatre, Broomfield Springs, Ga. July 11	\$716,880 \$75	17,381 allout	Clean Channel Entertainment
DAVE MATTHEWS BAND, DOYLE BRAMHALL II	Quinn's Music Hall, The Woodlands, Texas July 11	\$694,007 \$50	16,505 allout	Clean Channel Entertainment
CHEER, DOM IREIRA	Worcester's Centrum Center, Worcester, Mass. July 11	\$688,910 \$75	10,283 allout	Clean Channel Entertainment
OZZIE OZBY, KORN, MARVIN MANSON, DISTURBED, CHEVIE, CRADLE OF FILTH, VOYD & OTHERS	UMB Bank Pavilion, Maryland Heights, Mo. July 11	\$614,579 \$12.50	14,434 21,218	Clean Channel Entertainment
SANTANA, ANGELOQUE KIDJO	Shoreline Amphitheatre, Mountain View, Calif. July 11	\$600,818 \$75	15,885 17,895	Clean Channel Entertainment
PEARL JAM, SLEATER-KINNEY	PNC Bank Arena, Hoboken, N.J. July 11	\$601,678 \$45	15,746 18,891	Clean Channel Entertainment

IAAM Prez Staying Close To Home

New International Assn. of Assembly Managers president Mike Kelly, executive director of the NCC facility complex in Christchurch, New Zealand, has a simple agenda for his year at the helm of IAAM: stay the course.

"I have no new initiatives—just lots of housekeeping," says Kelly, a native Canadian. "We don't need any new challenges right now. I just want to get a handle on our finances, some organizational retooling and create some commercial opportunities for our members."

IAAM presidents typically attend nearly all of the association's numerous district and specialty meetings, an obvious logistical challenge for the New Zealand-based Kelly. He says that Jimmy Earl, IAAM's second VP and associate director of the Frank Erwin Center in Austin, will attend many meetings on his behalf.

"It takes sense from an economic point of view for the association and in terms of my



KELLY TAKING BABY STEPS

absence from my own office," Kelly notes. "I'll probably travel a little more than half as much as past IAAM presidents."

The NCC complex includes the 9,000-capacity WestpacTrust Centre, the 2,464-seat Christchurch Town Hall Auditorium and the 1,000-seat Jay Myr Theatre. Kelly replaces Joe Fiorenza, executive director of the Riverside Convention Center in Rochester, N.Y. David Ross, director of the Show Me Center in Cape Girardeau, Mo., is the IAAM's new third VP.

DETROIT ROCK CITY: "Rockin'"
Rick Francis, regional VP for Clear Channel Entertainment (CCE) based in Detroit, says his office just finished a particularly busy stretch.

"My region just did 108 shows in 19 days," marvels Francis, a former Cellular Dome promoter. "Minneapolis to Detroit is one smokin' corridor."

Outside of East Rutherford, N.J., home to Bruce Spring-



By Ray Waddell
waddell@billboard.com

steen's record 10 Giants Stadium shows, it's doubtful any other market will host more than the six stadium shows Franks and CCE are doing in the Detroit metro area.

By the end of the summer, Motown will have hosted two stadium concerts from Eminem, along with Kiss/Aerosmith, Bon Jovi and Springsteen with his E Street Band.

Metallica's Summer Sanitarium date at the Silverdome in nearby Pontiac takes the total to six stadium shows for the market, all hugely successful.

JAPANESE IMPORT: Superstar Japanese duo B'z is marking its 15th anniversary with an international tour. It will bring the group back to North America for six October performances, which are dubbed B'z Live Gym 2003 Banzai in North America.

Comprising Tak Matsumoto and Koshi Inaba, B'z has sold more than 39 million records in Japan. Dates include House of Blues in Las Vegas (Oct. 12), House of Blues in Los Angeles (Oct. 14-15), the Fillmore in San Francisco (Oct. 17), the Moore Theatre in Seattle (Oct. 20) and the Commodore Ballroom in Vancouver (Oct. 21).

TAKING ACTION: Confirmed acts for the Take Action tour include Poison the Well, Billiger Escape Plan, Further Seems Forever, Avenged Sevenfold, Shadows Fall, Death by Stereo, Eighteen Visions, Shal Hulud, This Day Forward, Since by Man and Black Cross. The tour will benefit the National Hopeline Network suicide prevention organization.

The trek will hit large clubs and theaters. It launches Sept. 11 at the Quest in Minneapolis.

AUGUST 9
2003

Billboard® HOT R&B/HIP-HOP AIRPLAY

LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
1	Crazy In Love	Beyoncé	IMPACT (PROMOTION LABEL)	23	Step In The Name Of Love	Never	IMPACT (PROMOTION LABEL)	57	Feelin' Freaky	Feelin' Freaky	IMPACT (PROMOTION LABEL)
2	In The Name Of Love	Never	IMPACT (PROMOTION LABEL)	24	I'll Never Love	I'll Never Love	IMPACT (PROMOTION LABEL)	58	Crash	Crash	IMPACT (PROMOTION LABEL)
3	Right Here	Right Here	IMPACT (PROMOTION LABEL)	25	Cap Last You Go	Cap Last You Go	IMPACT (PROMOTION LABEL)	59	For Real	For Real	IMPACT (PROMOTION LABEL)
4	PLM	PLM	IMPACT (PROMOTION LABEL)	26	Say Yes	Say Yes	IMPACT (PROMOTION LABEL)	60	Summertime	Summertime	IMPACT (PROMOTION LABEL)
5	So Gone	So Gone	IMPACT (PROMOTION LABEL)	27	Down!	Down!	IMPACT (PROMOTION LABEL)	61	How Ya Want To Be	How Ya Want To Be	IMPACT (PROMOTION LABEL)
6	Friction	Friction	IMPACT (PROMOTION LABEL)	28	Deuce With My Father	Deuce With My Father	IMPACT (PROMOTION LABEL)	62	Fire (Feat. You Vell)	Fire (Feat. You Vell)	IMPACT (PROMOTION LABEL)
7	Get Low	Get Low	IMPACT (PROMOTION LABEL)	29	What U Got	What U Got	IMPACT (PROMOTION LABEL)	63	Ice Cream	Ice Cream	IMPACT (PROMOTION LABEL)
8	Like A Glee	Like A Glee	IMPACT (PROMOTION LABEL)	30	La La La (Exscape Ma Appin)	La La La (Exscape Ma Appin)	IMPACT (PROMOTION LABEL)	64	The Only Thing Missin'	The Only Thing Missin'	IMPACT (PROMOTION LABEL)
9	Love All I See	Love All I See	IMPACT (PROMOTION LABEL)	31	Hi Goo!	Hi Goo!	IMPACT (PROMOTION LABEL)	65	Flippin'	Flippin'	IMPACT (PROMOTION LABEL)
10	Never Leave You - Uh Oh, Uh Ouh	Never Leave You - Uh Oh, Uh Ouh	IMPACT (PROMOTION LABEL)	32	Chinle	Chinle	IMPACT (PROMOTION LABEL)	66	Feminine	Feminine	IMPACT (PROMOTION LABEL)
11	Magic Stick	Magic Stick	IMPACT (PROMOTION LABEL)	33	No No No	No No No	IMPACT (PROMOTION LABEL)	67	Where The Hood At?	Where The Hood At?	IMPACT (PROMOTION LABEL)
12	Rock Wit U (Awww Baby)	Rock Wit U (Awww Baby)	IMPACT (PROMOTION LABEL)	34	Baby Boy	Baby Boy	IMPACT (PROMOTION LABEL)	68	Find A Way	Find A Way	IMPACT (PROMOTION LABEL)
13	Come Over	Come Over	IMPACT (PROMOTION LABEL)	35	Officially Missing You	Officially Missing You	IMPACT (PROMOTION LABEL)	69	I Love You	I Love You	IMPACT (PROMOTION LABEL)
14	Shake Ya Tailfeather	Shake Ya Tailfeather	IMPACT (PROMOTION LABEL)	36	Superstar	Superstar	IMPACT (PROMOTION LABEL)	70	Ridin' Spinnaz	Ridin' Spinnaz	IMPACT (PROMOTION LABEL)
15	Things That	Things That	IMPACT (PROMOTION LABEL)	37	Love Calla	Love Calla	IMPACT (PROMOTION LABEL)	71	Faithful To You	Faithful To You	IMPACT (PROMOTION LABEL)
16	Sigets Of Love Makin'	Sigets Of Love Makin'	IMPACT (PROMOTION LABEL)	38	Officially Missing You	Officially Missing You	IMPACT (PROMOTION LABEL)	72	Forever	Forever	IMPACT (PROMOTION LABEL)
17	Let's Get Down	Let's Get Down	IMPACT (PROMOTION LABEL)	39	What Would You Do?	What Would You Do?	IMPACT (PROMOTION LABEL)	73	My Name	My Name	IMPACT (PROMOTION LABEL)
18	Wish I Was Like A Glee	Wish I Was Like A Glee	IMPACT (PROMOTION LABEL)	40	Resident 9th	Resident 9th	IMPACT (PROMOTION LABEL)	74	Reggie	Reggie	IMPACT (PROMOTION LABEL)
19	Like A Pump	Like A Pump	IMPACT (PROMOTION LABEL)	41	4 Ever	4 Ever	IMPACT (PROMOTION LABEL)	75	Beatin'	Beatin'	IMPACT (PROMOTION LABEL)
20	Put That Woman First	Put That Woman First	IMPACT (PROMOTION LABEL)	42	I Know What You Want	I Know What You Want	IMPACT (PROMOTION LABEL)	76	Rest Of Our Lives	Rest Of Our Lives	IMPACT (PROMOTION LABEL)
21	My Love Is Like...	My Love Is Like...	IMPACT (PROMOTION LABEL)	43	24's	24's	IMPACT (PROMOTION LABEL)	77	How Ya Want That	How Ya Want That	IMPACT (PROMOTION LABEL)
22	Light Your Ass On Fire	Light Your Ass On Fire	IMPACT (PROMOTION LABEL)	44	Beautiful	Beautiful	IMPACT (PROMOTION LABEL)	78	Dipset (Santana's Town)	Dipset (Santana's Town)	IMPACT (PROMOTION LABEL)
23	Can't Stop, Won't Stop	Can't Stop, Won't Stop	IMPACT (PROMOTION LABEL)	45	Pump It Up	Pump It Up	IMPACT (PROMOTION LABEL)	79	Where The Wind	Where The Wind	IMPACT (PROMOTION LABEL)
24	Get Busy	Get Busy	IMPACT (PROMOTION LABEL)								

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Music R&B/Hip-Hop

Q-Tip Confirms New Label, Tribe Reunion

Last issue in this column, Ra-shaun Hall reported that Q-Tip had signed with DreamWorks. Hall caught up with the Queens, N.Y., native to talk about his move from Arista.

"The transition came about because [Arista president/CEO Antonio "L.A." Reid never cut up my record]," Q-Tip says. "So I knew I wanted off, and he obliged. I just switched plantations."

Q-Tip chose DreamWorks because it offered a home for his Abstract Artworks label. "I have a label situation over there, and I'm able to work and develop artists. One is an amazing vocalist by the name of Antoinette [Smith], and the other is a singer/songwriter named Keon Bryce. I'm working on developing them and putting myself out."

"I've always been a fan of [former] Warner Bros. [executives] Mike and Mo Ostin and Lenny Waronker," he adds of DreamWorks' executive team, "[and] also with what John McCain has done. I've known those guys for years. It's



Beats & Rhymes

By Rhonda Baraka
baraka@comcast.net

people between the ages of 15-24 became infected with HIV... Approximately 28,000 people are currently living with HIV/AIDS in the United States."

These staggering and alarming figures are from New York-based Lifebeat, the music-supported, national nonprofit organization dedicated to reaching America's youth with the message of HIV/AIDS prevention.

But even more alarming, according to Lifebeat manager of artist relations Tonya Miller, is that the hip-hop community is not using its muscle to reach out to and educate its audience.

In conjunction with PAL (which stands for fashionable+lab), Lifebeat recently launched the latest installment of the Hangtag Program—the "Contribution T," which features a black-and-white image of Madonna. The Hangtag Program partners Lifebeat with apparel designers who donate or create pieces to raise money for Lifebeat's youth HIV prevention programs.

But unfortunately, Miller says, efforts to tie in hip-hop apparel companies and artists have been largely unsuccessful. "My argument is it's OK to sell clothes to those teenagers, but they're not going to be around if you don't get the word and try to educate. I'm talking about your core audience, and you're not interested in saving their lives."

Miller says hip-hop artists often call Lifebeat about participating in the Lifebeat AIDS concerts because "that's sexy and glamorous. I'm AIDS is not sexy or glamorous. You've gotta do the hard work."



intriguing to be at one of the last independent labels and to have the opportunity to build something and really grow a real relationship."

The first album from this new deal will be Q-Tip's "Open," due in February 2004.

The rapper confirmed that there will be a Tribe Called Quest reunion album, to be released by Jive.

"We're going to do a Tribe album," says Q-Tip, who admits the band is still snarling over "Hits, Rareities, and Remixes," a collection Jive released June 17. "The good people at Jive thought it fit to put

Billboard® HOT R&B/HIP-HOP SINGLES SALES

LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
1	Superfreaky Without Wigs	Superfreaky Without Wigs	IMPACT (PROMOTION LABEL)	29	Justa	Justa	IMPACT (PROMOTION LABEL)	41	Made You Look	Made You Look	IMPACT (PROMOTION LABEL)
2	Let's Get Down	Let's Get Down	IMPACT (PROMOTION LABEL)	30	Jenny Mack	Jenny Mack	IMPACT (PROMOTION LABEL)	42	So Gone	So Gone	IMPACT (PROMOTION LABEL)
3	My Love Is Like...	My Love Is Like...	IMPACT (PROMOTION LABEL)	31	Step/Exscape Ma Miss Again	Step/Exscape Ma Miss Again	IMPACT (PROMOTION LABEL)	43	Officially Missing You	Officially Missing You	IMPACT (PROMOTION LABEL)
4	Love All I See	Love All I See	IMPACT (PROMOTION LABEL)	32	Like A Pump	Like A Pump	IMPACT (PROMOTION LABEL)	44	Step Daddy	Step Daddy	IMPACT (PROMOTION LABEL)
5	Things That	Things That	IMPACT (PROMOTION LABEL)	33	Flippin'	Flippin'	IMPACT (PROMOTION LABEL)	45	Guftand	Guftand	IMPACT (PROMOTION LABEL)
6	Rock Wit U (Awww Baby)	Rock Wit U (Awww Baby)	IMPACT (PROMOTION LABEL)	34	How Ya Want That	How Ya Want That	IMPACT (PROMOTION LABEL)	46	OK	OK	IMPACT (PROMOTION LABEL)
7	Right Here	Right Here	IMPACT (PROMOTION LABEL)	35	Is Da Club	Is Da Club	IMPACT (PROMOTION LABEL)	47	He'll Be A Flame	He'll Be A Flame	IMPACT (PROMOTION LABEL)
8	Get Low	Get Low	IMPACT (PROMOTION LABEL)	36	Through The Rain	Through The Rain	IMPACT (PROMOTION LABEL)	48	Get Over	Get Over	IMPACT (PROMOTION LABEL)
9	Can't Stop, Won't Stop	Can't Stop, Won't Stop	IMPACT (PROMOTION LABEL)	37	Be About Your	Be About Your	IMPACT (PROMOTION LABEL)	49	Crash	Crash	IMPACT (PROMOTION LABEL)
10	Never Leave You - Uh Oh, Uh Ouh	Never Leave You - Uh Oh, Uh Ouh	IMPACT (PROMOTION LABEL)	38	Angel	Angel	IMPACT (PROMOTION LABEL)	50	Dipset Anthem	Dipset Anthem	IMPACT (PROMOTION LABEL)
11	Officially Missing You	Officially Missing You	IMPACT (PROMOTION LABEL)	39	Get Busy	Get Busy	IMPACT (PROMOTION LABEL)	51	Don Waa	Don Waa	IMPACT (PROMOTION LABEL)
12	Crazy In Love	Crazy In Love	IMPACT (PROMOTION LABEL)	40	Miss You	Miss You	IMPACT (PROMOTION LABEL)	52	Bump, Dump, Bump	Bump, Dump, Bump	IMPACT (PROMOTION LABEL)
13	Friction	Friction	IMPACT (PROMOTION LABEL)	41	Like A Glee	Like A Glee	IMPACT (PROMOTION LABEL)	53	Come Close (Close)	Come Close (Close)	IMPACT (PROMOTION LABEL)
14	Don't Wanna Fly	Don't Wanna Fly	IMPACT (PROMOTION LABEL)	42	Is Love Wit Oka	Is Love Wit Oka	IMPACT (PROMOTION LABEL)	54	I Don't Weave Hair You	I Don't Weave Hair You	IMPACT (PROMOTION LABEL)
15	Chew, Chew, Chew	Chew, Chew, Chew	IMPACT (PROMOTION LABEL)	43	Pump It Up	Pump It Up	IMPACT (PROMOTION LABEL)	55	Can't Let You Go/Dance	Can't Let You Go/Dance	IMPACT (PROMOTION LABEL)
16	Fire (Feat. You Vell)	Fire (Feat. You Vell)	IMPACT (PROMOTION LABEL)	44	Uh Oh	Uh Oh	IMPACT (PROMOTION LABEL)	56	Didn't You Know	Didn't You Know	IMPACT (PROMOTION LABEL)
17	I Can	I Can	IMPACT (PROMOTION LABEL)	45	Shine Your Light	Shine Your Light	IMPACT (PROMOTION LABEL)	57	Never Get Wrong Place	Never Get Wrong Place	IMPACT (PROMOTION LABEL)
18	Ghetto Mackin'	Ghetto Mackin'	IMPACT (PROMOTION LABEL)	46	Breathin'	Breathin'	IMPACT (PROMOTION LABEL)	58	Call Me A Fool	Call Me A Fool	IMPACT (PROMOTION LABEL)
19	Never Scared	Never Scared	IMPACT (PROMOTION LABEL)	47	Beautiful	Beautiful	IMPACT (PROMOTION LABEL)	59	Call Me A Fool	Call Me A Fool	IMPACT (PROMOTION LABEL)
20	Deuce With My Father	Deuce With My Father	IMPACT (PROMOTION LABEL)	48	Dipset (Santana's Town)	Dipset (Santana's Town)	IMPACT (PROMOTION LABEL)	60	Can't Be	Can't Be	IMPACT (PROMOTION LABEL)
21	PLM	PLM	IMPACT (PROMOTION LABEL)	49	Blowin' Me Up (Callin' Me)	Blowin' Me Up (Callin' Me)	IMPACT (PROMOTION LABEL)	61	Always	Always	IMPACT (PROMOTION LABEL)
22	Damn!	Damn!	IMPACT (PROMOTION LABEL)	50	Feelin' Freaky	Feelin' Freaky	IMPACT (PROMOTION LABEL)	62	The Jump Off	The Jump Off	IMPACT (PROMOTION LABEL)
23	Get Low	Get Low	IMPACT (PROMOTION LABEL)	51	Startin' With Me	Startin' With Me	IMPACT (PROMOTION LABEL)	63	Startin' With Me	Startin' With Me	IMPACT (PROMOTION LABEL)
24	Love Ya	Love Ya	IMPACT (PROMOTION LABEL)	52	The Official	The Official	IMPACT (PROMOTION LABEL)	64	Startin' With Me	Startin' With Me	IMPACT (PROMOTION LABEL)
25	21 Questions	21 Questions	IMPACT (PROMOTION LABEL)	53	Love Ya	Love Ya	IMPACT (PROMOTION LABEL)	65	Startin' With Me	Startin' With Me	IMPACT (PROMOTION LABEL)

Records with the greatest sales gains. © 2003, W&J Records, Inc. and Nielsen SoundScan. All rights reserved. Compiled by Nielsen SoundScan from a national instant panel of 15,000 radio stations. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Billboard®



AMERICAN URBAN
RADIO NETWORKS

R&B hip hop

conference
awards

PROGRAM GUIDE

AUGUST 6-8, 2003 • MIAMI BEACH



50 Cent Leads Awards Finalists

The Billboard-AURN R&B/Hip-Hop Awards honor the genre's most popular albums, songs, artists and contributors, as defined by the sales and airplay data used for the weekly *Billboard* charts. Finalists and winners reflect the performance of recordings on the Billboard R&B/Hip-hop and rap charts during a one-year period, from the issue dated June 1, 2002, to the issue dated May 24, 2003. Sales data is compiled by Nielsen SoundScan; radio information is compiled by Nielsen Broadcast Data Systems. Following are the finalists in each category.



50 CENT: FINALIST IN 10 CATEGORIES

Top R&B/hip-hop album: "Get Rich or Die Tryin'," 50 Cent (Shady/Aftermath/Interscope); "The Eminem Show," Eminem (Web/Aftermath/Interscope); "Chocolate Factory," R. Kelly (Jive/Zomba); "Nellyville," Nelly (Fo' Real/Universal/UMRG).

Top R&B/hip-hop single: "In Da Club," 50 Cent (Shady/Aftermath/Interscope); "Love of My Life (An Ode to Hip-Hop)," Erykah Badu Featuring Common (Fox/MCA); "Ignition," R. Kelly (Jive/Zomba); "Musiq," R. Kelly (Jive/Zomba); "Musiq (Def Soul/IDJMG).

Top R&B/hip-hop artist: 50 Cent (Shady/Aftermath/Interscope); Aaliyah (Blackground/Universal/UMRG); Eminem (Web/Aftermath/Interscope); Nelly (Fo' Real/Universal/UMRG).

Top R&B/hip-hop artist (male): 50 Cent (Shady/Aftermath/Interscope); Eminem (Web/Aftermath/Interscope); R. Kelly (Jive/Zomba); Nelly (Fo' Real/Universal/UMRG).

Top R&B/hip-hop artist (female): Aaliyah (Blackground/Universal/UMRG); Amerie (Rise/Columbia/ARC); Ashanti (Murder Inc./A&R/IDJMG); Missy "Misdemeanor" Elliott (the Gold Mind/Elektra/EEG).

Top R&B/hip-hop artist (duo or group): B2K (T.U.G./Epic), Big Tymers (Cash Money/Universal/UMRG), Clipse (Star Trak/Arista), Dru Hill (Def Soul/IDJMG).

Top R&B/hip-hop artist (new): 50 Cent (Shady/Aftermath/Interscope); Amerie (Rise/Columbia/ARC); B2K (T.U.G./Epic), Clipse (Star Trak/Arista).

Top R&B/hip-hop single artist: 50 Cent (Shady/Aftermath/Interscope); Aaliyah (Blackground/Universal/UMRG); Ashanti (Murder Inc./A&R/IDJMG); Nelly (Fo' Real/Universal/UMRG).

Top R&B/hip-hop album artist: 50 Cent (Shady/Aftermath/Interscope); Eminem (Web/Aftermath/Interscope); R. Kelly (Jive/Zomba); Nelly (Fo' Real/Universal/UMRG).

Top rap album: "Get Rich or Die Tryin'," 50 Cent (Shady/Aftermath/Interscope); "The Eminem Show," Eminem (Web/Aftermath/Interscope); "Nellyville," Nelly (Fo' Real/Universal/UMRG); "B Mile," Various artists (Shady/Interscope).

Top R&B/hip-hop single (sales): "Two Wrongs," Wyclef Jean Featuring Claudette Ortiz (Columbia); "Ignition," R. Kelly (Jive); "I Don't Really Know," Brandy Moss-Scott, (Heavenly Tunes); "Don't Mess With My Man," Nivea Featuring Brian & Brandon Case (Jive).

Top R&B/hip-hop single (airplay): "In Da Club," 50 Cent (Shady/Aftermath/Interscope); "Miss You," Aaliyah (Blackground/Universal/UMRG); "Love of My Life (An Ode to Hip-Hop)," Erykah Badu Featuring Common (Fox/MCA); "Don't Change," Musiq (Def Soul/IDJMG).

Top hot rap track: "In Da Club," 50 Cent (Shady/Aftermath/Interscope); "Work It," Missy "Misdemeanor" Elliott (the Gold Mind/Elektra/EEG); "Hot in Herre," Nelly (Fo' Real/Universal/UMRG); "Dilemma" Nelly Featuring Kelly Rowland (Fo' Real/Universal/UMRG).

Top songwriter: Chad Hugo, Robert Kelly, Timothy Mosley, Pharrell Williams.

Top producer: Robert Kelly, Irv Gotti, the Neptunes, Timbaland.

Top major label: Arista, Interscope, Island Def Jam Music Group, Universal Motown Records Group.

Top independent label: Artemis, Koch, TVT, VP.

Confab Set To Educate Panels To Spotlight 'Entrepreneurial Spirit'

BY RHONDA BARAKA

Entertainment and enlightenment will be the order of the day at the third annual Billboard-AURN R&B/Hip Hop Conference and Awards show this year.

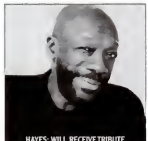
Taking place Aug. 6-8, the conference returns to Miami Beach. Last year, hundreds of executives, artists, producers and business newcomers converged on the Roney Palace to take in panels, showcases and festivities. This year's event promises to be no less informative and valuable.

The night before the conference begins, BMI will host an invitation-only gala featuring a tribute to Isaac Hayes. Performers are expected to include Floetry, Bilal and Anthony Hamilton.

The three days of panel discussions will cover a wide range of topics, from label deals and money management to radio programming and A&R trends. The conference provides something of a crash course in surviving and succeeding

in the R&B and hip-hop music business.

"We designed the panels to pick up where we left off last year," says Gail Mitchell, senior R&B writer for *Billboard*, who booked many of the speakers with colleague Ra-



HAYES WILL RECOVER TROUBLE

shaun Hall, staff R&B/urban writer for the magazine. Mitchell stresses that topics will be of special interest to "the independent, entrepreneurial crowd."

On Wednesday, the conference will offer "The New Art of the

Deal," a discussion by independent label executives on strategies on how indie labels can flourish in the face of dwindling production and joint-venture deals. "Now Hear This" will look at the pros and cons of contemporary R&B radio programming. Wednesday evening will salute the finalists of the Billboard R&B/Hip-Hop Awards.

On Thursday, panels include "Beyond the Music," a discussion of how artists are leveraging musical success into non-musical areas, from clothing lines to product endorsements; "The Producers Panel," a gathering of some of the industry's top studio guns; and "Giving Back," a panel presented by the Living Legends Foundation that will focus on executives willing to share their expertise with newcomers. The Living Legends Foundation Dinner follows Thursday evening.

Friday will bring two panels, "Dollars and Sense," a guide to financial management, and "Em-

(Continued on page RB-8)

Conference Events, Details

Following are details of the Billboard-AURN R&B/Hip-Hop Conference taking place Aug. 6-8 at the Roney Palace hotel in Miami Beach. Further updates are available online at billboardevents.com

TUESDAY, AUG. 5
BMI Awards
A tribute to Isaac Hayes, with performances by Bilal, Anthony Hamilton, Floetry and others. By invitation only.



MI. WILL BE AT NEW ARTIST SHOWCASE

WEDNESDAY, AUG. 6
1:45 p.m.-3 p.m., Windsor Ballroom
The New Art of the Deal
As joint-venture and production deals become less common, what are the major labels looking for when they do strike such agree-

ments? Should independent companies or artists even seek traditional record deals today? What other routes are open to indie players?

Panelists: Dan Brown, Break 'Em Off Records; Randy Chin, VP Records; Erica Grayson, UR Management & Consulting; Haq Ali, GreenStreet Records; Ted Lucas, Slip-N-Slide Records; Bernard M. Resnick, music attorney.

3:30 p.m.-4:45 p.m., Windsor Ballroom
Let's Get It On
Sponsored by American Urban Radio Networks

As the radio business gets more competitive, how can local, syndicated and satellite radio outlets continue to take risks on new music?

Panelists: Ron Atkins, AURN; Dave Dickinson, adult R&B WHUR, Washington, D.C.; Stephanie Lopez, 9 Records; Ken Spellman, Soundcheck Inc.; Karen Vaughn, adult R&B WHQT Miami.

6 p.m.-8 p.m., Grand Ballroom
A welcoming cocktail party will be sponsored by AURN and followed by a salute to the finalists for this year's Billboard R&B/Hip-Hop Awards.

11 p.m., Barcade, 1437 Washington Ave., Miami Beach
290 PR will present the 6 Degrees

Urban Networking Party, hosted by *Billboard* staff rap/R&B writer Rashawn Hall and R&B/hip-hop/reggae chart manager Minal Patel.

THURSDAY, AUG. 7
10 a.m.-11:15 a.m., Windsor Ballroom
Dollars & Sense
How should music entrepreneurs, record executives, producers and artists manage their money to ensure financial security?
Panelists: Beni B, A&R Records;



QUE & MALAKA: REPRESENTING EMINEM GREEN ENTERTAINMENT

Enex Steele, Sound Recording Special Payments Fund; James Leach, SESAC.

11:45 a.m.-1 p.m., Windsor Ballroom
(Continued on page RB-8)



BREAKING NEWS:


IT'S OFFICIAL...THE BET AWARDS IS THE #1 AWARDS SHOW AGAIN! NO EXPENSE WAS SPARED...
WELL EXCEPT ON THE ADVERTISING.

And, it paid off big time!



3RD ANNUAL ★ BET AWARDS

THE SHOW THAT
"BROKE THE BANK"
BROKE RECORDS!

- 
- BET's "Most Watched" telecast ever! ⁽¹⁾
 - "1 Awards Show in 2003 among Black households. (29.7 Black HH rating.) ⁽²⁾
 - Cable television's highest rated and most watched telecast on 6/24. (4.3 overall HH rating) ⁽³⁾

THANKS TO ALL THE PERFORMERS,
PRESENTERS, AND RECORD LABELS
WHO HELPED MAKE THIS BROADCAST
SUCH A SUCCESS!

SOURCING: BET Corporate Market Research based upon Nielsen Media Research Data. (1) BET data analyzed from 01/96-06/03; (2) PRF II and Nielsen Custom Reports, 2003 Awards Shows, used as the basis for the Black Household Ranking include the Academy Awards, Grammy Awards, Essence Awards and NAACP Image Awards; (3) Nielsen Custom Report. Further qualifications available upon request.

R&B hip hop & awards

Friday, August 8, 2003
The Jackie Gleason Theater

HONORING THE TOP URBAN ARTISTS OF THE YEAR!

PERFORMANCES BY



MYSTIC



NAPPY ROOTS



NOVEL



KANYE WEST



LITTLE BROTHER



JACKI O



ANTHONY HAMILTON

TOP R&B/HIP-HOP ALBUM

Get Rich Or Die Tryin'
The Eminem Show
Chocolate Factory
Nellyville

50 Cent
Eminem
R. Kelly
Nelly

Shady/Aftermath/Interscope
Web/Aftermath/Interscope
Jive/Zomba
Fo' Reel/Universal/UMRG

TOP R&B/HIP-HOP SINGLE

In Da Club
Love Of My Life
(An Ode To Hip-Hop)
Ignition
Dontchange

50 Cent
Erykah Badu
Feat. Common
R. Kelly
Musiq

Shady/Aftermath/Interscope
Fox/MCA
Jive
Def Soul/IDJMG

TOP R&B/HIP-HOP ARTIST

50 Cent
Aaliyah
Eminem
Nelly

Shady/Aftermath/Interscope
Blackground/Universal/UMRG
Web/Aftermath/Interscope
Fo' Reel/Universal/UMRG

TOP R&B/HIP-HOP ARTIST - MALE

50 Cent
Eminem
R. Kelly
Nelly

Shady/Aftermath/Interscope
Web/Aftermath/Interscope
Jive/Zomba
Fo' Reel/Universal/UMRG

TOP R&B/HIP-HOP ARTIST - FEMALE

Aaliyah
Amerie
Ashanti
Missy "Misdemeanor" Elliott
Blackground/Universal/UMRG
Rise/Columbia/CRG
Murder Inc./IDJMG
The Gold Mind/Elektra/EEG

TOP R&B/HIP-HOP ARTIST - DUO OR GROUP

B2K
Big Tymers
Clipse
Dru Hill
T.U.G./Epic
Cash Money/Universal/UMRG
Star Trak/Arista
Def Soul/IDJMG

TOP R&B/HIP-HOP ARTIST - NEW

50 Cent
Amerie
B2K
Clipse
Shady/Aftermath/Interscope
Rise/Columbia/CRG
T.U.G./Epic
Star Trak/Arista

TOP R&B/HIP-HOP SINGLES ARTIST

50 Cent
Aaliyah
Ashanti
Nelly
Shady/Aftermath/Interscope
Blackground/Universal/UMRG
Murder Inc./IDJMG
Fo' Reel/Universal/UMRG

R&B/HIP-HOP ALBUM ARTIST

50 Cent
Eminem
R. Kelly
Nelly
Shady/Aftermath/Interscope
Web/Aftermath/Interscope
Jive/Zomba
Fo' Reel/Universal/UMRG

HOSTED BY

IDRIS ELBA



FROM HBO'S "THE WIRE"

RUSS PARR



MORNING SHOW HOST

BILLBOARD FOUNDER'S AWARDS*

GRANDMASTER FLASH



HIP-HOP FOUNDER'S AWARD

BETTY WRIGHT



R&B FOUNDER'S AWARD



B.G.



TEGO CALDERON



DENNIS DA MENACE



TY FYFFE



RODNEY JERKINS



M.I. MAFIA

TOP R&B/HIP-HOP SINGLE - AIRPLAY

In Da Club
Miss You
Love Of My Life
(An Dde To Hip-Hop)
Dontchange
50 Cent
Aaliyah
Erykah Badu
Feat. Common
Musiq

Shady/Aftermath/Interscope
Blackground/Universal/UMRG
Fox/MCA
Def Soul/IDJMG

TOP R&B/HIP-HOP SINGLE - SALES

Two Wrongs
Ignition
I Don't Really Know
Don't Mess With My Man
Wyclef Jean
Feat. Claudette Ortiz
R. Kelly
Brandy Moss-Scott
Nivea Feat. Brian & Brandon Casey

Columbia
Jive
Heavenly Tunes
Jive

HOT RAP TRACK OF THE YEAR

In Da Club
Work It
Hot In Herre
Dilemma
50 Cent
Missy "Misdemeanor" Elliott
Nelly
Nelly Feat. Kelly Rowland

Shady/Aftermath/Interscope
The Gold Mind/Elektra/EEG
Fo' Reel/Universal/UMRG
Fo' Reel/Universal/UMRG

TOP RAP ALBUM

Get Rich Or Die Tryin'
The Eminem Show
Nellyville
B Mile
50 Cent
Eminem
Nelly
Soundtrack

Shady/Aftermath/Interscope
Web/Aftermath/Interscope
Fo' Reel/Universal/UMRG
Shady/Interscope

R&B/HIP-HOP SONGWRITER OF THE YEAR

Chad Hugo
Robert Kelly
Timothy Mosley
Pharrell Williams

R&B/HIP-HOP PRODUCER OF THE YEAR

Robert Kelly
Irv Gotti
The Neptunes
Timbaland

R&B/HIP-HOP MAJOR LABEL OF THE YEAR

Arista
Interscope
Island Def Jam Music Group
Universal Motown Records Group

R&B/HIP-HOP INDEPENDENT LABEL OF THE YEAR

Artemis
Koch
TVT
VP



BRANDY MOSS-SCOTT



MARIANELA PEREYRA



LA TOCHA SCOTT

*BILLBOARD'S FOUNDER'S AWARD RECOGNIZES AN ARTIST FOR THEIR ACHIEVEMENTS AND INFLUENCE IN THE R&B AND HIP-HOP GENRES, AS CHOSEN BY BILLBOARD'S EDITORS.



www.billboard.com

Billboard R&B Founders Award Honoree Betty Wright

BY GAIL MITCHELL

Singer/songwriter. Producer. Label owner. Vocal coach. Minister. These are the various incarnations of Betty Wright, *Billboard's* 2003 R&B Founders Award honoree.

The Miami native first stood behind a mic as a member of her family's gospel group, Echoes of Joy. At 13 she was singing backup for various artists; by 15, she was touring with James Brown. Then she swept into the top 10 on both the R&B and pop charts with the percolating 1971 classic "Clean Up Woman." Four years later, she accepted a best R&B song Grammy Award for "Where Is the Love."

During the ensuing years, Wright nestled several more R&B hits, including "Baby Sitter," "Let Me Be Your Lovemaker," "Dance With Me" and "Tonight Is the Night." Through her own independent label, Ms. B, the always-busy artist released the 2001 album "Fit to Be a King," as well as the provocatively titled single "U-R-A-Ho (And You Don't Know)." Currently, the mother of

My first inspiration came from my mom and grandmother. They were incredible gospel singers. Mom was also a guitarist/songwriter/producer and preacher/teacher. She trained all of her babies—there were seven of us—so we all had similar [musical] gifts.

Everything I became is sort of a copy of what my mom was. And then I took it to another level. I also had a fixation with Harry Belafonte, James Brown, Otis Redding, Aretha Franklin and the Beatles. And anything on Motown.

How did you make the transition from singing gospel to R&B?

I was discovered when I was 11. I was singing Billy Stewart's "Summertime" in a record shop. I had won a "guess that tune" contest, and the prize was a visit to a record shop to pick up a 45 of your choice.

While in the shop, I was dancing and singing the riff that Billy does on that song. This guy comes out of the back room and says, "I bet you can't sing the whole song with all the effects." So I sang it; took it to the rims. And then he said he wanted to record me.

I wasn't very old at all when I started doing talent shows: 11 years. My first record was released when I turned 13. It was titled "Good Lovin'" b/w "Paralyzed." From that point on, I did a lot of work up and down the Florida coast, working with people like Mable John, Syl Johnson and Otis Clay. By the time I was 15, I was on tour with James Brown. My band later became KC & the Sunshine Band. In fact, KC [Harry Casey] was my secretary.

While recording "Clean Up Woman," did you have any inkling it would become an enduring hit?

I keep reinventing that song. I'm always changing it, telling stories about people I meet who have commented on the song. I don't think I've



sung it the same way twice.

However, nothing grabbed me about "Clean Up Woman" at first. It's just that I could take a song and entertain people with [it]. It wasn't that I was that great a singer. I became a singer as time went on. I



was more a songwriter and musician. Partially we thought of it as punishment... when you're made to sing when you're little, you don't want to

do it for a living as an adult.

But then singing began to become a salvation for me. It helped me learn how to heal myself. I learned how to help other people through my songs. Other than Jesus, music ended up being my best friend.

What moves you now musically?

I've always thought music is color blind. I don't listen to music for faces; I listen because of the music. I love Clint Black, Shania Twain, Gladys Knight, Pavarotti. I love great singers who make me believe it. Real singers who get to your heart like Mary J. Blige. Her growl and that huskiness in her voice... you can feel the pain in that voice. I love that.

What creative wellspring do you tap for your songwriting?

I write what I feel, hear, see. I could have a crazy dream, and then I'll write about whatever the craziness was. I've never been a strict genre or a help songwriter. And I've always had a bad dream.

I'm an avid believer that you have to keep God first. A lot of people told me they couldn't play my song "U-R-A-Ho." But it's straight out of Ezekiel, 23rd chapter, starting with the second verse. How girls are promiscuous and don't know they are. I didn't make it up.

Using only a phrase or sentence, describe your sound.

The best descriptive phrase is soul inspirational. I feel what I'm singing. My favorite example of that is a song I wrote called "For Love Alone."

What is the biggest change you have seen in the music industry?

I notice people get paid a lot more for doing a lot less. I would really laugh if it wasn't so sad. Some singers who don't have a clue about being are making 50 times what we were paid. The song "Times Killed the Radio Star" was very prophetic. If you look cute and have some dollars behind you, you're a star. Now it's about whoever's got the most money.

I also see how weak these [artists] are now. They're too tired, no stamina. I used to work every night. I still work as much as 48 weeks a year.

What one thing would you change about the industry?

I would be a little more selective in what we feed to our children. I do not believe in censorship, but I do believe in balance.

You can't just eat all candy and live. You've got to have broccoli, water; you need to cleanse the system as well.

What prompted you to establish Ms. B Records?

I actually started the logo in 1979, when I was beginning to get a little discomforted where I was. But it didn't come to full fruition until 1985.

I never could get paid. Baby, it just blew my mind to work all the time and not get paid. When I got to the point where I'm having children, and I'm coming to get money that I was told isn't there, I said, "I've got to move on."

You seem to have bridged the musical generation gap, working with many contemporary R&B/hip-hop artists.

I've worked with Angie Stone, Erykah Badu, Sean Combs, Trick Daddy, TQ, Mary J. Blige, India.Arie. I've done vocal training with Jennifer Lopez. I'm currently working with Joss Stone from Kent in England. She's a 16-year-old phenomenon signed to EMI.

So many of the contemporary R&B/hip-hop community have the utmost respect for R&B legends. These young people are like my babies. They have something to say and their own way to say it. I'm not in total agreement all the time [with how they say it]. But I respect people's ingenuity and creativity.

What other projects are you working on?

My co-writer for 16 years, Angelo



Morris, and I do a lot of production projects in other countries too. So there will be a few surprises coming up.

I also have a gospel group on Evander Holyfield's Real Deal label called Revelation Seed ("Seed" stands for Separate Entities Externally Delivered.) I'm doing a gospel album for my church, part of the international ministry called All That God Is. Then I'm doing some projects with Puffy, including working with singer Sara Stokes from his "Making the Band" MTV show.

What musical legacy do you want to leave behind?

If my music helps someone get over, that's good. I just hope I help make someone's way a little easier. I try to teach wherever I go. I'm forever on the phone consulting with someone.

Someone will probably have to pry the mic out of my hands when I go to the great beyond. But I'll still be singing in heaven.



five and grandmother of five can be found the studio working with newcomer Joss Stone on the latter's forthcoming S-Curve Records album, "The Soul Sessions."

Who inspired you musically as you were growing up?



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Grandmaster Flash: Rap Pioneer

'The Masses Don't Really Know That In 1971, A DJ Created Hip-Hop'

BY RASHAUN HALL

Grandmaster Flash, one of hip-hop's pioneering DJs, will receive the Hip-Hop Founders Award at this year's Billboard-AURN R&B/Hip-Hop Awards show Aug. 8 in Miami.

Grandmaster Flash & the Furious Five's groundbreaking 1982 hit "The Message" was a milestone in the emergence of rap. The origins of the DJ techniques of cutting, back-spinning and phasing can be traced to the "steel wheels" of this innovative artist. Born Joseph Saddler, Flash was a child of Bajan descent raised in the Bronx, N.Y., as hip-hop culture was taking root. Flash watched fellow pioneers like DJ Kool Herc—known as the godfather of hip-hop—spin in parks, playgrounds and at block parties throughout the New York borough.

After proving his prowess as a DJ, Flash fronted Grandmaster Flash & the Furious Five, starting in 1977. The group went on to record such seminal albums as "The Adventures of Grandmaster Flash on the Wheels

of Steel" and "The Message" for Sugar Hill Records.

A constant on the hip-hop scene for more than 25 years, Flash has served as a New York radio personality and the music director on HBO's "The Chris Rock Show."

He is currently an on-air personality for a hip-hop channel on Sirius Satellite Radio and has endorsement relationships with Pro-Ked sneakers, professional audio products Rane Corp., and the American Eagle Outfitters clothing chain. He is writing an autobiography with New York Daily News reporter Chris Coleman and is launching his own label, Adrenaline.

Many DJs cite you as an inspiration. What inspired you to begin DJing?

My inspiration was Kool Herc. I saw him play in this park on the West Side of the Bronx many years ago [with a] congregation of people of different ages—from 3 years old to 60 at these block parties. When I saw him, I said to myself: I want to do that. "My only

problem with Herc was the way he was mixing the music. But other than that, he was my inspiration.

When did you know that this was your calling?

I attempted to be a break-dancer first. But I found myself drawn to watching Kool Herc. After the third time I saw him, I noticed this thing I later termed the "disarray unison factor." He might play something



GRANDMASTER FLASH: ANSWERING THE CALL

that was downtempo and then right behind that would play something that was uptempo, and it wasn't on time. In between record A and record B, you could see how off time it was in the way the audience would go into disarray. I beat the beat and then go back into unison" was basically my calling from God. I knew I had to fix that.

I felt like God was talking to me then. I decided not to do the things that normal teenagers did, like having my first cigarette, worrying about sex or hanging out in the park playing basketball. It was just me and my mini-Doberman pinscher named Caesar. He was my audience.

How did you learn DJing techniques?

I was in search of something, taking tracks from vinyl and making them one big song. That was the mission. From there, it was a matter of actually pulling it off. That's when I had to come up with terms like "the torque factor"—how I judge the turntable from the state of inertia to

when it was up to speed. That taught me how much torque the turntable could have, once it's in motion, so I could pull the record back and forth so it wouldn't hit the platter.

I went through countless turntables. Then there was a matter of finding the right needles. That's when I discovered that there were two classifications of phono needles: elliptical and conical. Although the elliptical needles sounded better, they didn't fit as well in the groove as a conical needle, which is shaped more like a nail. So, when I started moving the record back and forth, I noticed that it could just go to a particular part in the record. With duplicate copies of a record, I could repeat it.

From there, I had to figure out how to re-repeat from one particular section, and that's how I came up with the "clock theory," where I would spin the record back a few revolutions and then, re-arriving at the top of the break, release and then go to the other record. And back and forth. It was a constant moving motion.

(Continued on page RB-8)

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Events

Continued from page RB-2

BMI Records Panel
Produced by NME Records with a
performance by Pe-E-De.
Panelists: the Platinum Brothers,
Jazze Pha, Mario Winans.



TEGO: WILL BE AT AWARDS SHOW

1 p.m.-3 p.m., Poolside Tent
New Artist Showcase
Artists scheduled to appear include Bianca, Miracle Street Management; PCM, Point Blank Entertainment; Cia, Eweinek Management & Entertainment; Chandra Simmons, 1 Toja Entertainment; Zion, Zion Records.

3 p.m.-4:15 p.m., Windsor Ballroom
Giving Back
Sponsored by the Living Legends organization.



BIANCA: MAKING POOLSIDE APPEARANCE

Veteran label executives will offer their perspectives on the record industry in this session.

Participants: To be confirmed.

4:45 p.m.-6 p.m., Astor Ballroom
Living Legends/Radio Resources
Sponsored by DKG.

Veteran radio programmers will offer insights into their business.

Panelists: Derrick Brown and Vinny Brown, adult R&B WHQT Miami; George Hamilton, mainstream R&B WAMO Pittsburgh; Cedric Hollywood, mainstream R&B WEDR Miami.

6 p.m.-7 p.m., Poolside Tent

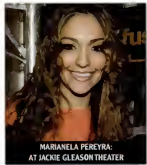
New Artist Showcase

Artists scheduled to appear include Bianca, Miracle Street Management; PCM, Point Blank Entertainment; Cia, Eweinek Management & Entertainment; Chandra Simmons, 1 Toja Entertainment; Zion, Zion Records.

7 p.m., Windsor Ballroom
Living Legends Foundation Fundraiser

Honorees: Terri Avery, WPEG/WBWA/WGVI; Robert Johnson, Delicious Records; C.C. McClelland, Arista Records; Terri Ross, Terri Rossi Associates; Jerry Rushin, mainstream R&B WEDR Miami; adult R&B WHQT Miami; Vernon Slaughter, the Artist Factory; Charles Warfield, ICBC Broadcast Holdings.

10 p.m.-2 a.m., Urban Music Suite
A late-night session of networking and acoustic performances sponsored by SMU/Smirnoff XXX Black Ice.



MARIANNE PEREYRA:
AT KISS GLEASON THEATER

FRIDAY, AUG. 8
10:00 a.m.-11:15 a.m., Windsor Ballroom
Superstar Q&A Sponsored by ASCAP
Up Close With Jermaine Dupri

11:30 a.m.-12:45 p.m., Windsor Ballroom

Beyond the Music
Sponsored by SLS Loudspeakers R&B and hip-hop artists are redefining the term "crossover" by moving beyond the traditional boundaries of the music business. They are leveraging their popularity into areas including DVDs, clothing lines, image licensing and endorsements. Panels will discuss how to secure such deals, pitfalls to avoid and paths to success.

Panelists: Wendy Day, the Rap Coalition; Will Griffin, Simmons Lathan Media Group; Chris Lighty, Vidator; Jerry Erin Patton, the Mastermind Group; Pete Snyder, New Media Strategies; Ed Woods, Woods & Middleton.

1 p.m.-2:15 p.m., Windsor Ballroom
Emerging Trends: Rhythm Nation 2003

Blue-eyed soul. Contemporary gospel. Urban rock/alternative. Dancehall reggae. The popularity of R&B and hip-hop music is influencing a number of offshoots that are

also enjoying mainstream acceptance on their own. Given this genre-morphing, what does the future hold for black music?



BRANDON MOSS-SCOTT: ALSO ATTENDING AWARDS

Panelists: Chris Atlas, Cornerstone Promotion; Michelle Lin, VP Records; Jeffrey Sledge, Jive Records; Anasa Troutman, Groovetime, Inc.; Damon Williams, Music Choice.

7 p.m., Kiss Gleason Theater
The Billboard R&B/Hip-Hop Awards Show
Presented with the support of the Miami Beach Visitor and Convention Authority

The event is hosted by Idris Elba of HBO's "The Wire" and Russ Parr, host of the syndicated "Russ Parr Morning Show." R&B Founders Award Honoree: Betty Wright; Hip-Hop Founders Award Honoree: Grandmaster Flash.

Presenters and performers are scheduled to include B.G., Tego Caldera, T. Poffe, Anthony Hamilton, Jack O. Rodney, Jerkins, Little Brother, Denance Da Menace, Fuse VJ, Mid Mafia, Marianne Peryera, Fuse VJ, Brandy Moss-Scott, Mystic, Nappy Roots, Novel, La Tocha Scott, Gloria Valez, Kanye West. Others are to be announced.

Confab

Continued from page RB-2

erging Trends: Rhythm Nation 2003." This panel will examine "genre morphing," according to moderator Hall.

"The landscape of urban music is constantly changing," Hall says. "The resurgence of dancehall and reggae and the rise of the mixtape DJ have been two major trends in the genre. That said, the aim of my panelists is to discuss what has made these recent trends so successful and predict what might be next for urban music."

There will be showcases by up-and-coming artists throughout the three days. Once again, American Urban Radio Networks will provide coverage of the event in more than 12 key markets.

The conference will conclude Friday evening with the Billboard & Hip-Hop Awards Show at the Jackie Gleason Theater.

Flash

Continued from page RB-7

As you began creating these different techniques, did you ever imagine that you were creating something so influential?

I was just learning as I was going. Today, you can buy turntables, needles and mixers that are equipped to do whatever. You can buy all these things now, but at that particular time, I had to build it. I had to take micro mixers and turn them into turntable mixers. I was taking speakers out of abandoned cars and using people's throw-away stereos.

A lot of times, I would get yelled at by my parents for dragging all this

"I was in search of something, taking tracks and making them one big song. That was the mission."

junk in the house, but I was in search of something. At that point, my mother decided to send me to school so I could begin to identify what these internal parts all did. It was a process.

After you established yourself as a DJ, why did you decide to form Grandmaster Flash & the Furious Five?

There were critical points here. When I used to watch Herc, he used to talk [on the mic] and spin. So, when I came up with my style of cutting, I would try to talk and mix, but it was awful at it. It wasn't until recently that I mastered the two.

At that time, I was so busy as a DJ, I couldn't find a way to talk and spin. So, when I would get to the parks to play, I would set up my system and put a microphone on the other side of the table. [A lot of people] thought that they could vocalize the new style of DJing. Damn near all of them who tried failed.

[Then] I met Keith Wiggins [aka Cowboy in the Furious Five]. He had the voice of a ringmaster, and he had the uncanny ability to get people to do things aerobically.

How did all the members of the Furious Five come together?

It wasn't until Cowboy took some of the attention off of me—which is what I needed—that I could take these tracks and make them one long song on time [to the beat].

Kid Creole [aka Nathaniel Glover] used to come to the park and watch me. He wanted to be part of the group. So he and Cowboy were to go together for a minute, and then he brought in his brother, Melvin Glover,

who then became Melle Mel.

Melle Mel then got his best friend, Scorpio [aka Eddie Morris], involved. The last member, Raheim [aka Guy Williams], was from a rival group called the Funky Four that had disbanded. We recruited him, and that's what made us the five.

One of the true landmarks of the group was "The Message," but you had problems with Sugar Hill regarding that track.

I so badly wanted my whole crew to be on that record. The group was my creation, and when the record company insisted that only one person be on the record, I had a major problem with that—although it did take us to another plateau.

That said, I still had a major problem with the fact that there were four vocalists who were highly qualified [who were] not on this record.

Other than that track, my favorite records were "Freedom," "Superrapin'," "Nasty" and especially "Adventures on the Wheels of Steel," which was the first DJ record ever made.

Tell me about that album. Because it had never been done before, you were at all concerned whether people would understand it?

I had been asking the record company if I could ever do this. There was a lot of "We'll get to it. We'll get to it." Finally, the time came where they wanted to pick records of my choice and put them into a mix medley.

America didn't get it right [then] but eventually did. That record was huge overseas. I'll never forget when [New York radio personality] Frankie Crocker put it on, and he played it. When I spoke with him, he said he had mixed emotions, because he had never heard anything like that. I was really happy about that record.

In recent years, the DJ has not had as much respect as the MC in hip-hop. What is the role of the DJ in hip-hop today compared with when you started?

The DJ played an extremely important role for setting the atmosphere before the MCs would come on. A lot of people in the media fail to realize that if they don't teach people where this comes from, they'll never know. It saddens me that kids who are into rock'n'roll know the Rolling Stones and Elvis. They know where rock'n'roll came from. But in hip-hop, the masses don't know where this came from, hip-hop was created by a DJ.

If Herc didn't do that, we might not have this. There are only a handful of us who still have our prominence, like Jazzy Jeff, Kid Capri, Funky Bunch, Flash, Qbert and myself. Maybe two handfuls that have real prominence, yet there are thousands of MCs who have prominence, and that saddens me.

That's one of the reasons that I decided to come out and do what I know and what I love—alone, as a DJ.

August 9
2003

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

LAST WEEK	2 WEEK AGO	TITLE PRODUCER (SONGWRITER)	IMP/INT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION	LAST WEEK	2 WEEK AGO	TITLE PRODUCER (SONGWRITER)	IMP/INT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
1	1	CRAZY IN LOVE CHRISTIAN BURRILL (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	3 Weeks 1 Number 1	Beyoncé Featuring Jay-Z	1	57	61	RAIN ON ME DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	1	Ashanti	90
2	4	RIGHT THURR DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	51	50	FIRE (YES, YES YALL) DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Jee Baddest Featuring Busta Rhymes	48
3	8	IN THOSE JEANS DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	56	59	FEELIN' FREAKY DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	3	Nick Cannon Featuring B2K	52
4	5	P.I.M.P. DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	55	56	CRAZY DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	4	Jay-Z	53
5	2	SO GONE DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	54	54	FAIR AWAY DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	5	Kristina The Family Soul	53
6	7	FRONTIN' DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	58	64	COP THAT SHIT DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	6	Tinbalist & Mego Featuring Missy Elliott	55
7	10	INTO YOU DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	53	53	POD OF RIVER, POD OF BANK DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	7	Eligible Men	53
8	3	GET LOW DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	61	69	SUMMERTIME DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	8	Beyoncé Featuring Chantecra	57
9	13	INTO YOU DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	59	60	ICE CREAM DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	9	Jill Scott	58
10	12	LUKE GLUE DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	64	64	FLIPSIDE DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	10	Freeway Featuring Puffi Crank	60
11	11	LOVE AT 1ST SIGHT DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	67	71	THE ONLY THING MISSIN' DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	11	Aesha Franks	60
12	10	NEVER LEAVE YOU - UH OOH, UH OOOH! DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	62	62	CLUBBING DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	12	Marques Houston Featuring Joni Buden & Prod Pige	61
13	6	ROCK WIT U (AWWW BABY) DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	65	65	RIDIN' SPINNERS DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	13	These 8 Mafia Featuring Lil Flip	62
14	14	MAGIC STICK DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	66	66	WHERE THE HOOD AT? DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	14	DMX	64
15	16	COME OVER DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	82	82	I LOVE YOU DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	15	Dr. Hill	67
16	27	SHAKE YA TAILFEATHER DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	70	79	FIND A WAY DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	16	Dwile	26
17	25	THOIA THING DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	51	51	HOW YOU WANT THAT DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	17	Loon Featuring Kelly	61
18	17	LET'S GET DOWN DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	71	78	FAITHFUL TO YOU DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	18	Syenna Johnson	66
19	20	SIGNS OF LOVE MAKIN' DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	75	75	NAAGHON DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	19	Yang Yang Twins	69
20	15	LIKE A PIMP DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	73	73	DIPSET (SANTANA'S TOWN) DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	20	Jaez Santana Featuring Cam'ron	70
21	22	I WISH I WASN'T DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	72	74	FOREVER DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	21	J. Kelly	71
22	21	PUT THAT WOMAN FIRST DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	72	72	MY NAME DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	22	Xzibit Featuring Entenous & Melo Doo	72
23	28	MY LOVE IS LIKE... WO O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	71	71	BUSTED DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	23	The Jivey Brothers Featuring Ronald Isley & JS	73
24	31	LIGHT YOUR ASS ON FIRE DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	78	78	LET ME KNOW DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	24	Hi-C Featuring DJ Quik	74
25	23	SUPERSTAR DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	75	78	BEST OF OLIVES DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	25	Jeffrey Fortson	75
26	22	GET BUSY DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	76	76	READ YOUR MIND DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	26	Reast	76
27	23	CAN'T STOP, WON'T STOP DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	81	81	LIGHTS OUT DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	27	Meck 10 Featuring Westside Connection & Kone-Turn II	61
28	23	NEVER SCARED DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	79	79	NAS: ANGELS... THE FLYST DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	28	Nas Featuring Phonte	72
29	29	CAN'T LET YOU GO DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	98	98	DIDN'T YOU KNOW DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	29	The Jivey Brothers	79
30	30	FULLER LEAVE DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	89	89	COOL WEE O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	30	Mark Ronson Featuring Chantecra & Melo Doo	80
31	32	STEP IN THE NAME OF LOVE DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	84	84	SHAKE THAT MONKEY DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	31	Too Short Featuring Lil Jon & The East Side Boyz	81
32	32	DAMN! DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	73	73	SMOOTH SAILIN' DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	32	Reast	73
33	32	SAY YES DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	84	84	CLOSEST DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	33	Reast	73
34	65	NA NA NA NA DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	67	67	I WANT YOU DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	34	Thaie Featuring Fat Joe	61
35	27	21 QUESTIONS DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	85	83	HAIL MARY DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	35	Eminus 50 Cent & Busta Rhymes	63
36	26	ACT A FOOL DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	86	86	DON'T WANNA TRY DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	36	Francine	37
37	36	DANCE WITH MY FATHER DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	81	81	MISS P O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	37	Christie Featuring Da Brat	87
38	39	LA LA LA (EXCUSE ME AGAIN) DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	80	80	IN LOVE WIT CHU O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	38	Dr. Brat Featuring Chantecra	80
39	38	OFFICIALLY MISSING YOU O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	70	70	CANDI BAR O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	39	Keri Murray	62
40	44	WHAT UP GANGSTA DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	96	91	WHERE IS THE LOVET O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	40	Black Eye Peas	52
41	42	IF I CAN T DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	90	90	DREAM EYES DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	41	As Featuring Killer Mike	58
42	50	LOVE CALLS DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	81	81	YOU ALREADY KNOW DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	42	H.W.K. Featuring Big	73
43	55	BABY BO DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	93	93	GETTIN' MUSICK O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	43	DeKast	93
44	57	245 O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	94	94	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	44	Panjabi MC Featuring Jay-Z	21
45	35	WHAT WOULD YOU DO? DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	97	97	TONITE, I'M YOURS O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	45	Zane Featuring Tank	95
46	39	I KNOW WHAT YOU WANT DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	94	94	ALL NIGHT LONG DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	46	Seduction West Sedition	96
47	43	REALEST N*GGAS DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	95	95	GET BY O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	47	Tyffs Kowli	29
48	46	BEAUTIFUL O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	90	90	ALL IN THE WAY DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	48	Earth, Wind & Fire	80
49	46	PUMP IT UP O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	100	100	TRY IT ON MY OWN O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	49	Whitney Houston	77
50	46	PUMP IT UP O DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	2	Chingy	2	100	100	THUG LIV DAVID NIGAM (DAVID NIGAM) / JAY-Z (ROBERT W. JOHNSON)	50	Lil Kim Featuring Tashie	78

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1	1	SOUNDTRACK	NUMBER 1	2 Weeks At No. 1	1	One Step Forward	16	16	LES NUBIANS	CAPTAIN JACK/EMERSON DRIVE/11111111	1	1	Philadelphiac Freedom
2	2	MYA	ARND/REPRODUCTION/11111111	1	2	Freezey	32	32	FREEZEY	ROCK-A-ROLL/RELL/11111111	1	1	Nellyville
3	3	CHINGY	DEF JAM/REPRODUCTION/11111111	1	3	BZZK	42	42	BZZK	THE 6TH/REPRODUCTION/11111111	1	1	The Romans Vol. 2 (EP)
4	4	BETONCE	COLUMBIA/REPRODUCTION/11111111	1	4	LIL' MO	47	47	LIL' MO	REPRODUCTION/11111111	1	1	Meet The Girl Next Door
5	5	ASHANTI	ARND/REPRODUCTION/11111111	1	5	JOHNIE TASTIN	51	51	JOHNIE TASTIN	REPRODUCTION/11111111	1	1	There's No Good In Goodbye
6	6	LUTHER VANDROSS	ARND/REPRODUCTION/11111111	1	6	RO THUGS	52	52	RO THUGS	COLUMBIA/REPRODUCTION/11111111	1	1	The Movement
7	7	MONICA	REPRODUCTION/11111111	1	7	D.J. KATSLAY	53	53	D.J. KATSLAY	COLUMBIA/REPRODUCTION/11111111	1	1	The Streetsway Vol. 2
8	8	LIL' JON & THE EAST SIDE BOYZ	REPRODUCTION/11111111	1	8	50 CENT	54	54	50 CENT	COLUMBIA/REPRODUCTION/11111111	1	1	The New Breed
9	9	30 SECT	REPRODUCTION/11111111	1	9	BROTHER LUNCH	55	55	BROTHER LUNCH	REPRODUCTION/11111111	1	1	Lynch By Jack: Suicide Note
10	10	THREE & MAFIA	REPRODUCTION/11111111	1	10	DOITIE PEOPLES	56	56	DOITIE PEOPLES	REPRODUCTION/11111111	1	1	Churches' With Duties
11	11	DA BRAT	REPRODUCTION/11111111	1	11	THE LAST MR. BIGG	57	57	THE LAST MR. BIGG	REPRODUCTION/11111111	1	1	The Mask Is On
12	12	R. KELLY A.	REPRODUCTION/11111111	1	12	TALIB KWELL	58	58	TALIB KWELL	REPRODUCTION/11111111	1	1	Quality
13	13	GIMWINE	REPRODUCTION/11111111	1	13	VIVIAN GREEN	59	59	VIVIAN GREEN	REPRODUCTION/11111111	1	1	Love Story
14	14	SEAN PAUL	REPRODUCTION/11111111	1	14	MICHAEL MCDONALD	60	60	MICHAEL MCDONALD	REPRODUCTION/11111111	1	1	Motown
15	15	JOE BUDDEN	REPRODUCTION/11111111	1	15	FRANKIE J.	61	61	FRANKIE J.	REPRODUCTION/11111111	1	1	What's A Man To Do?
16	16	THE ISLEY BROTHERS FEATURING RONALD ISLEY	REPRODUCTION/11111111	1	16	VARIOUS ARTISTS	62	62	VARIOUS ARTISTS	REPRODUCTION/11111111	1	1	Totally B33
17	17	DAVID BANNER	REPRODUCTION/11111111	1	17	SNOOP DOGG	63	63	SNOOP DOGG	REPRODUCTION/11111111	1	1	Paid The Cost To Be On The Loose
18	18	KEM	REPRODUCTION/11111111	1	18	DONNIE MCCURRY	64	64	DONNIE MCCURRY	REPRODUCTION/11111111	1	1	Donnie McCurkey, Again
19	19	FABOLOUS	REPRODUCTION/11111111	1	19	LIL' KEKE & SLIM THUG	65	65	LIL' KEKE & SLIM THUG	REPRODUCTION/11111111	1	1	The Big Unit
20	20	BLU CANTRELL	REPRODUCTION/11111111	1	20	INDIA.ARIE	66	66	INDIA.ARIE	REPRODUCTION/11111111	1	1	Voyage To India
21	21	KEITH MURRAY	REPRODUCTION/11111111	1	21	MOBIE DEEP	67	67	MOBIE DEEP	REPRODUCTION/11111111	1	1	Free Agents: The Marks Man Tour
22	22	SOUNDTRACK	REPRODUCTION/11111111	1	22	UGK	68	68	UGK	REPRODUCTION/11111111	1	1	Best Of
23	23	LIL' KIM	REPRODUCTION/11111111	1	23	LIL' FLIP	69	69	LIL' FLIP	REPRODUCTION/11111111	1	1	Underground Legend
24	24	LUMIDEE	REPRODUCTION/11111111	1	24	LOU MOSEY	70	70	LOU MOSEY	REPRODUCTION/11111111	1	1	Finally
25	25	BONE CRUSHER	REPRODUCTION/11111111	1	25	T. NAJIA	71	71	T. NAJIA	REPRODUCTION/11111111	1	1	Rhythm Of Love
26	26	VARIOUS ARTISTS	REPRODUCTION/11111111	1	26	ROY HARGROVE PRESENTS THE RH FACTOR	72	72	ROY HARGROVE PRESENTS THE RH FACTOR	REPRODUCTION/11111111	1	1	Hard Grooves
27	27	BLACK EYED PEAS	REPRODUCTION/11111111	1	27	STYLEENA JOHNSON	73	73	STYLEENA JOHNSON	REPRODUCTION/11111111	1	1	Chapter 2: The Voice
28	28	MACK 10	REPRODUCTION/11111111	1	28	BRIAN MCKINNEY	74	74	BRIAN MCKINNEY	REPRODUCTION/11111111	1	1	U Turn
29	29	GANG STARR	REPRODUCTION/11111111	1	29	SATH PLATOON	75	75	SATH PLATOON	REPRODUCTION/11111111	1	1	All Of Me No. 2
30	30	JAEHME	REPRODUCTION/11111111	1	30	YOUNG HUSTLAZ	76	76	YOUNG HUSTLAZ	REPRODUCTION/11111111	1	1	Where's My Money?
31	31	VIOLENT J.	REPRODUCTION/11111111	1	31	B.G.	77	77	B.G.	REPRODUCTION/11111111	1	1	Live! Legend
32	32	KINDRED THE FAMILY SOUL	REPRODUCTION/11111111	1	32	SMILEZ & SOUTSTAR	78	78	SMILEZ & SOUTSTAR	REPRODUCTION/11111111	1	1	Crash The Party
33	33	FLOETRY	REPRODUCTION/11111111	1	33	DAZ	79	79	DAZ	REPRODUCTION/11111111	1	1	OPQC: U Know What U Threwin' Up
34	34	CANIBUS	REPRODUCTION/11111111	1	34	DEBORAH COX	80	80	DEBORAH COX	REPRODUCTION/11111111	1	1	Remixed
35	35	HEATHER HEADLEY	REPRODUCTION/11111111	1	35	THE ROOTS	81	81	THE ROOTS	REPRODUCTION/11111111	1	1	Phenomenal
36	36	EMINEM A.	REPRODUCTION/11111111	1	36	GEORGE BENSON	82	82	GEORGE BENSON	REPRODUCTION/11111111	1	1	The Greatest Hits Of All
37	37	C-B	REPRODUCTION/11111111	1	37	JAY-Z	83	83	JAY-Z	REPRODUCTION/11111111	1	1	Blueprint 2.1
38	38	TYRESE	REPRODUCTION/11111111	1	38	WAYNE WUNDER	84	84	WAYNE WUNDER	REPRODUCTION/11111111	1	1	No Holding Back
39	39	CAM RON PRESENTS THE DIPLOMATS	REPRODUCTION/11111111	1	39	KRS-ONE	85	85	KRS-ONE	REPRODUCTION/11111111	1	1	Kritytunes
40	40	KELLY PRICE	REPRODUCTION/11111111	1	40	NAS	86	86	NAS	REPRODUCTION/11111111	1	1	God's Son
41	41	MACH GRAY	REPRODUCTION/11111111	1	41	MISSY ELIOTT	87	87	MISSY ELIOTT	REPRODUCTION/11111111	1	1	Under Construction
42	42	SCARLETT	REPRODUCTION/11111111	1	42	CLIPSE	88	88	CLIPSE	REPRODUCTION/11111111	1	1	Lord Willin'
43	43	JUSTIN TIMBERLAKE	REPRODUCTION/11111111	1	43	HEZKA NUGA & LIL' DEVILHOUSE ORADE OH	89	89	HEZKA NUGA & LIL' DEVILHOUSE ORADE OH	REPRODUCTION/11111111	1	1	He's Back In A Minute
44	44	KIRK WALKUM	REPRODUCTION/11111111	1	44	AAJAHAY	90	90	AAJAHAY	REPRODUCTION/11111111	1	1	I Care 4 U
45	45	ROSCE	REPRODUCTION/11111111	1	45	JEFFERY OSBORNE	91	91	JEFFERY OSBORNE	REPRODUCTION/11111111	1	1	Music Is Love
46	46	VARIOUS ARTISTS	REPRODUCTION/11111111	1	46	LUTHER VANDROSS	92	92	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	The Essential Luther Vandross
47	47	SMOKE NORFUL	REPRODUCTION/11111111	1	47	KIRK FRANKLIN	93	93	KIRK FRANKLIN	REPRODUCTION/11111111	1	1	The Return Of Kirk Franklin
48	48	DWILE	REPRODUCTION/11111111	1	48	ZPAC	94	94	ZPAC	REPRODUCTION/11111111	1	1	Better Days
49	49	BUSTA RHYMES	REPRODUCTION/11111111	1	49	SOUNDTRACK	95	95	SOUNDTRACK	REPRODUCTION/11111111	1	1	8 Miles

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1	1	BABY WHITE	NUMBER 1	2 Weeks At No. 1	1	E. 1999 Enemy	281	281	E. 1999	REPRODUCTION/11111111	1	1	The 9th Annual
2	2	ZPAC	REPRODUCTION/11111111	1	2	The 9th Annual	282	282	The 9th Annual	REPRODUCTION/11111111	1	1	Thriller
3	3	BOB MARLEY & THE WAILERS	REPRODUCTION/11111111	1	3	NAS	283	283	NAS	REPRODUCTION/11111111	1	1	The Chronic
4	4	ZPAC	REPRODUCTION/11111111	1	4	DR. DRE	284	284	DR. DRE	REPRODUCTION/11111111	1	1	The Chronic
5	5	THE NOTORIOUS B.I.G.	REPRODUCTION/11111111	1	5	MARY J. BLIGE	285	285	MARY J. BLIGE	REPRODUCTION/11111111	1	1	What's The 411?
6	6	JAY-Z	REPRODUCTION/11111111	1	6	LUTHER VANDROSS	286	286	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	The Mission Accomplished
7	7	BABY WHITE	REPRODUCTION/11111111	1	7	JAY-Z	287	287	JAY-Z	REPRODUCTION/11111111	1	1	What's The 411?
8	8	BABY WHITE	REPRODUCTION/11111111	1	8	LUTHER VANDROSS	288	288	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
9	9	BABY WHITE	REPRODUCTION/11111111	1	9	LUTHER VANDROSS	289	289	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
10	10	BABY WHITE	REPRODUCTION/11111111	1	10	LUTHER VANDROSS	290	290	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
11	11	BABY WHITE	REPRODUCTION/11111111	1	11	LUTHER VANDROSS	291	291	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
12	12	BABY WHITE	REPRODUCTION/11111111	1	12	LUTHER VANDROSS	292	292	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
13	13	BABY WHITE	REPRODUCTION/11111111	1	13	LUTHER VANDROSS	293	293	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
14	14	BABY WHITE	REPRODUCTION/11111111	1	14	LUTHER VANDROSS	294	294	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
15	15	BABY WHITE	REPRODUCTION/11111111	1	15	LUTHER VANDROSS	295	295	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
16	16	BABY WHITE	REPRODUCTION/11111111	1	16	LUTHER VANDROSS	296	296	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
17	17	BABY WHITE	REPRODUCTION/11111111	1	17	LUTHER VANDROSS	297	297	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
18	18	BABY WHITE	REPRODUCTION/11111111	1	18	LUTHER VANDROSS	298	298	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
19	19	BABY WHITE	REPRODUCTION/11111111	1	19	LUTHER VANDROSS	299	299	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?
20	20	BABY WHITE	REPRODUCTION/11111111	1	20	LUTHER VANDROSS	300	300	LUTHER VANDROSS	REPRODUCTION/11111111	1	1	What's The 411?

McTour For Latin Rock

BY LEILA COBO

McDonald's is teaming testosterone with education through a male-driven Latin rock tour from which all proceeds are destined for scholarships.

Lo Ximino de la Música kicks off Nov. 14 at New York's Hammerstein Ballroom and travels to Miami (James L. Knight Center) and Houston (Verizon Theater), with a final Nov. 25 date in Los Angeles (Universal Amphitheater). Headlining bands will be Mexican rockers Molotov, El Gran Silencio, Maktia Vecindad and Rabanes. They will be joined by local acts in each market.

Clear Channel/Televísia is booking and promoting the shows.

While the concept of a corporate-sponsored Latin rock tour is hardly unique, Lo Ximino stands out because it specifically targets young Latin males and because the entire box-office proceeds will be donated to the Ronald McDonald House Charities/Hispanic American Commitment to Education Resources Scholarship Program, which gives scholarships to college-bound Latin high school seniors.

In addition, McDonald's will produce a TV special from the shows, which will air in December on Telemundo and muneo and on NBC affiliates nationwide.

McDonald's marketing director Max Callegas says that targeting a young, male audience is part of the company's new marketing strategy. McDonald's was looking to capitalize on a "passion area" for young Latinos, specifically urban, acculturated Latinos. "That pas-

sion area was Spanish rock.

"We [had] to bring the artists [these consumers] were passionate about," Callegas continues. "These bands pride themselves on not only having tremendous equity with a certain target, but they also have a very strong emotional connection to that target."

So instead of latching on to an existing product or tour, McDonald's created its own. The only other sponsor is Coca-Cola, which has signed on as a program partner. Kate Ramos, VP of marketing for Clear Channel/Televísia, says a her company is "thrilled to be involved in a

unique campaign that ultimately ties music with education."

Callegas declined to comment on the cost of the tour, but sources estimate that McDonald's is spending upwards of \$4 million on the tour and TV special.

The Ximino tour will be supported by an English- and Spanish-language TV print, digital and billboard campaign. The company will launch a national sweepstakes Sept. 1 where contestants can win a VIP package to the concert of their choice. An internal sweepstakes will offer McDonald's employees the chance to work all the concerts.



Don Latinos Hosts Family Reunion

BY HOWELL LLEWELLYN

MADRID—Cuba's multi-Grammy Award-winning, piano-playing Valdés family will stage a unique get-together at this year's sixth Son Festival. The month-long cultural celebration ends Aug. 30 with a mega-concert for as many as 300,000 people on a beach on the Spanish Canary Island of Tenerife.

Concert headlines at what is annually Europe's biggest Latin music event are Mexico's Maná, Brazil's Carlinhos Brown—signed to Spain's BNC Ariola label—French-Spaniard Maná Chao and Venezuela's Oscar D'León.

The highlight of the event is the first reunion of several generations

of the Valdés family.

Quadruple Grammy Award winner Chucho Valdés will play with his Grammy-winning, Sweden-based father Bebo Valdés for the first time ever Aug. 28. Also performing with them will be Chucho's daughter Lysenris and son Jesse. The event is special for another reason: Bebo, 84, has never met his Havana-based grandchildren.

"It will be the first time that the family meets as a whole, and the concert has taken three years to organize," Son Latinos director Martín Rivero says.

"It was finally clinched with Chucho talking to the Havana office of the Spanish authors society SGAE and chatting to Juan Formell, leader of Cuba's Los

Van Van, who headlined last year's Son Latinos," Rivero adds. "It may well be the only time they ever play together."

The Valdés concert will take place on the same beach in southern Tenerife that Son Latinos' final concert was staged last year. It is a popular European tourist spot.

The Aug. 30 concert will also feature Spanish artists Seguridad Social and Antonio Orozco.

The event is staged by Rivero's production company, Guagua Producciones, and financed by local authorities.

Spanish singer/songwriter Joaquín Sabina will be honored for his career.

A film tribute will be held for Academy Award-winning director Fernando

Trueba (best foreign film, "Belle Époque," 1992), who in 2001 produced the critically acclaimed Latin jazz film documentary "Calle 54."

Rivero revealed that Trueba is planning to make a film about Brazilian music later this year with Carlinhos Brown.

The film will also touch upon Brown's own work with popular street-kid schools that he finances in his home city and music capital of Brazil, Salvador de Bahia.

Rivero says, "This year marks further consolidation of Son Latinos as a key reference point for the Latin world in Europe, with a greater external resonance than ever."

LAMC Offers Acts Chance To 'Stretch Out' In L.A.

After three years in New York, the Latin Alternative Music Conference (LAMC) will make its debut Aug. 14 in Los Angeles.

The move makes sense. Despite New Mexico's clout, Los Angeles is the hub of Latin alternative music in the U.S., an extension of the alternative Mexican market and a primary destination for touring bands.

Aside from the change of venue, this is also the first time the conference will be put together by Puerto Rico, the marketing/promotion company created last year by LAMC co-founder Tomás Cookman with industry veterans Jerry Blair and Rich Isaacson.

Co-founder Josh Norek is no longer a partner in the event but continues as publicist. In keeping with its reputation as a conference

that highlights new acts, LAMC will feature a showcase beginning with an indie show Aug. 13 featuring Los Abandoned, Oriza, Go Betty Go and Panda.

The performance highlights may well be from four-time Latin Grammy Award nominee Natalia Lafontauze, making her stateside debut, and—in a departure for LAMC—regional band Alvid. The group combines rap with regional Mexican music. Its album has been in the top 10 of the *Billboard* Top Latin Albums chart for the past several weeks.

Because the conference attracts media and labels from various countries, it provides an opportunity for bands to "stretch out," Cookman says.

"Up until now, to get noticed, hopefully you were a priority for your label or MTV happened to hear you."

This year, for example, Argentine radio station Rock y Pop will air segments from the conference.

Cookman says that Latin alternative music is still not selling well (with a few exceptions), despite heavy mainstream interest, largely because of a lack of understanding

in the marketplace.

"How it is that these bands continuously play sellout concerts," he says. "Why are the William Morris and CAs of the music pushing to sign these bands? Because they make money."

LAMC runs Aug. 14-16. Related activities include a day of panels in Canada Aug. 9 and its now-traditional Celebrate Brooklyn! Festival at Prospect Park in New York the same day. The free concert will feature Café Tacuba, Sideslipper and Yerba Buena.

For a full list of events, visit latinalternative.com.

at 1 p.m. and will also feature local opening acts. Because the Lake Casitas venue is suitable for a variety of shows, Pietro Carlos of P.C. feels there was a void in the Latin rock arena.

**Latin
Notas**
By Leila Cobo
cobo@billboard.com



shows before year's end and will kick off the 2004 season in April.

ON THE CHARTS: This week's Hot Shot Debut on the *Billboard* Top Latin Albums chart belongs to "Siempre Amiba" (Fonovisa), the new studio album by Mexican group Bronco. This is the group's first studio set since 1997 and features tracks by several artists in addition to band member/lead songwriter Lupe Fiasco. Los Tigres del Norte's "Herencia Musical: 20 Corridos Inolvidables" drops to No. 2, making Fonovisa the holder of the top two spots on the chart. Celia Cruz has three albums in the top 10.

CLARIFICATION: In the July 19 issue, Latin Notas incorrectly reported the product name of the new Bacardi Silver drink whose campaign features Argentine band La Mosca. The deal between La Mosca and Bacardi was negotiated through La Mosca's label in the U.S., EMI Latin.

The Bacardi Silver/La Mosca campaign is funded by Anheuser-Busch with Bacardi through a trademark alliance.

AUGUST 9
2003

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen
SoundScan

Title

PEAK
POSITION

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	WEEKS ON CHART
1	NEW	1	NUMBER 1 / HOT SHOT DEBUT  1 Week At Number 1		
1	NEW	1	BRONCO: EL GIGANTE DE AMERICA FONOVISITA 00001-14 (CD) [C]	Siempre Arriba	1
2	1	1	LOS TIGRES DEL NORTE FONOVISITA 00014-14 (CD) [C]	Herencia Musical: 30 Carriles Inolvidables	1
3	2	39	CELIA CRUZ SONY MUSIC 00014-14 (CD) [C]	Hits Mix	2
4	3	10	RICKY MARTIN SONY MUSIC 00014-14 (CD) [C]	Almas Del Silencio	3
5	4	1	CELIA CRUZ SONY MUSIC 00014-14 (CD) [C]	La Negra Tiene Tumbao	5
6	4	1	JUANES SONY MUSIC 00014-14 (CD) [C]	Un Dia Normal	2
7	5	6	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	30 Inolvidables	5
8	NEW	1	PACESETTER 	Siempre Celia Cruz: Boleros Eternos	8
9	7	7	LOS ANGELES AZULES/LOS ANGELES OF CHARLY SONOVISITA 00014-14 (CD) [C]	Encuentro De Angeles Vol. 1	7
10	11	7	AKWID SONOVISITA 00014-14 (CD) [C]	Proyecto Akwid	10
11	4	8	DON OMAR FONOVISITA 00014-14 (CD) [C]	The Last Day	2
12	9	5	BANDA EL RECOPO SONOVISITA 00014-14 (CD) [C]	Nuestra Historia	5
13	16	15	PANCHO BARRAZA SONOVISITA 00014-14 (CD) [C]	Los Romanticos De Panchito Barraza	12
14	17	14	MANA SONOVISITA 00014-14 (CD) [C]	Revolucion De Amor	1
15	11	9	MAN ANTONIO SOLIS SONOVISITA 00014-14 (CD) [C]	Te Amor O Te Desprezio	1
16	13	10	SOUNDTRACK SONOVISITA 00014-14 (CD) [C]	Frida	4
17	16	32	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS SONOVISITA 00014-14 (CD) [C]		4
18	NEW	1	GRUPO BRYNDIS/UBERACION SONOVISITA 00014-14 (CD) [C]	Encuentro Romantico	18
19	12	3	LOS ORIGINALES DE SAN JUAN SONOVISITA 00014-14 (CD) [C]	La Muesitra	3
20	22	17	JOAN SEVERIAN SONOVISITA 00014-14 (CD) [C]	Coleccion De Oro	14
21	14	12	PALOMO/CONJUNTO PRIMAVERA SONOVISITA 00014-14 (CD) [C]	Encuentro De Tinasas	12
22	19	13	THALIA SONOVISITA 00014-14 (CD) [C]	Thalia's Hits Revisited	7
23	20	22	CUSISLOS DE ARTURO MACIAS SONOVISITA 00014-14 (CD) [C]	Los Romanticos De Cusillos	20
24	NEW	1	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	Concert De Exitos	24
25	NEW	1	KILATES SONOVISITA 00014-14 (CD) [C]	Sugenda Inagico	25
26	NEW	1	GIUPO BRYNDIS SONOVISITA 00014-14 (CD) [C]	Memorias	4
27	23	18	CAFE TACUBA SONOVISITA 00014-14 (CD) [C]	Cuanto Cantamos	11
28	30	24	INTOCABLE SONOVISITA 00014-14 (CD) [C]	La Historia	3
29	26	33	LOS PLAYERS SONOVISITA 00014-14 (CD) [C]	Ranchero	26
30	24	19	LOS HURACANES DEL NORTE SONOVISITA 00014-14 (CD) [C]	En El Tiempo	4
31	28	21	LOS FREDDY'S SONOVISITA 00014-14 (CD) [C]	30 Inolvidables	21
32	29	25	SHAKIRA SONOVISITA 00014-14 (CD) [C]	Grande Exito	1
33	32	32	SELENA SONOVISITA 00014-14 (CD) [C]	Quis	1
34	31	3	PEPE AGUILAR SONOVISITA 00014-14 (CD) [C]	Coleccion De Oro	31
35	37	26	BRONCO SONOVISITA 00014-14 (CD) [C]	30 Inolvidables	3
36	37	25	CONJUNTO PRIMAVERA SONOVISITA 00014-14 (CD) [C]	Nuestra Historia	4
37	35	27	LOS TEMERARIOS/LOS BUKIS SONOVISITA 00014-14 (CD) [C]	30 Inolvidables	1
38	39	31	EROS RAMAZZOTTI SONOVISITA 00014-14 (CD) [C]	9 (Spanish Version)	30
39	42	40	ANTONIO AGUILAR SONOVISITA 00014-14 (CD) [C]	Con Tumbao	39
40	NEW	1	LA SECTA ALLSTAR SONOVISITA 00014-14 (CD) [C]	Tuvel	40
41	34	24	PEPE AGUILAR SONOVISITA 00014-14 (CD) [C]	Y Tuvenir Otra Vez	1
42	46	49	LA OREJA DE VAN GOGH SONOVISITA 00014-14 (CD) [C]	La Oja Te Conto Mientas Te Hacia La Dromida	42
43	46	67	DAVID BISBAL SONOVISITA 00014-14 (CD) [C]	Corazon Latino	43
44	52	38	VARIOUS ARTISTS SONOVISITA 00014-14 (CD) [C]	Los 30 Cambios Mas Populares Vol. 2	21
45	40	35	LA LEY SONOVISITA 00014-14 (CD) [C]	Libertad	2
46	45	48	ISRAHEIM FERRER SONOVISITA 00014-14 (CD) [C]	Romance Romantico	4
47	30	30	VARIOUS ARTISTS SONOVISITA 00014-14 (CD) [C]	Historia Musical Grupos	10
48	36	41	HECTOR & TITO SONOVISITA 00014-14 (CD) [C]	La Historia Live	1
49	49	43	LOS ANGELES DE CHARLY SONOVISITA 00014-14 (CD) [C]	Decoradas	15

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
46	36	4	SAMUEL HERNANDEZ SONOVISITA 00014-14 (CD) [C]		Jesús Siempre Lingo A Tiempo	38
47	NEW	1	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]		Regate Del Alma	51
48	47	52	VARIOUS ARTISTS SONOVISITA 00014-14 (CD) [C]		Pureza Tequila: 25 Tinos	38
49	58	3	VARIOUS ARTISTS SONOVISITA 00014-14 (CD) [C]		Salsa Around The World	53
50	42	20	VARIOUS ARTISTS SONOVISITA 00014-14 (CD) [C]		Los 30 Carriles Mas Prohibidos	27
51	NEW	1	SORAYA SONOVISITA 00014-14 (CD) [C]		Soraya	25
52	NEW	1	VARIOUS ARTISTS SONOVISITA 00014-14 (CD) [C]		Songs 4 Worship En Espanol: Como Al Senor	2
53	42	58	RICARDO ALJONA SONOVISITA 00014-14 (CD) [C]		Santa Pecado	3
54	67	15	MOJADO SONOVISITA 00014-14 (CD) [C]		30 Inolvidables	6
55	58	18	ALEXANDRE PIRES SONOVISITA 00014-14 (CD) [C]		Entraque Gato	12
56	56	2	LOS REHEÑOS/ACOSTA SONOVISITA 00014-14 (CD) [C]		Encuentro De Conserentes	56
57	41	34	LOS TUCANES DE TIJUANA SONOVISITA 00014-14 (CD) [C]		Imperio	11
58	47	43	VARIOUS ARTISTS SONOVISITA 00014-14 (CD) [C]		30 De Sax En Vivo Vol. 14	14
59	60	59	ENRIQUE IGLESIAS SONOVISITA 00014-14 (CD) [C]		Quisies	1
60	66	25	RY CODDER MANUEL GALBAN SONOVISITA 00014-14 (CD) [C]		Mambo Simiente	1
61	63	62	CHAYANNE SONOVISITA 00014-14 (CD) [C]		Grandes Exitos	1
62	67	61	THALIA SONOVISITA 00014-14 (CD) [C]		Thalia	1
63	70	57	EL COVOTE Y SU BANDA TIERRA SANTA SONOVISITA 00014-14 (CD) [C]		Grandes Exitos Originales	36
64	61	53	BANDA EL RECOPO/BANDA MACHOS SONOVISITA 00014-14 (CD) [C]		Los Dos Grandes	20
65	NEW	1	DON DINERO SONOVISITA 00014-14 (CD) [C]		Otra Bala	69
66	57	55	INDUSTRIA DEL AMOR SONOVISITA 00014-14 (CD) [C]		30 Inolvidables Vol. 2	11
67	54	51	JOSE FELICIANO SONOVISITA 00014-14 (CD) [C]		Senor Bateria	2
68	72	65	LOS ACOSTA SONOVISITA 00014-14 (CD) [C]		Historia Musical: 30 Perdigos	8
69	69	3	CARDENALES DE NUEVO LEON SONOVISITA 00014-14 (CD) [C]		30 De Coleccion	69
70	NEW	1	LOS RAZOS SONOVISITA 00014-14 (CD) [C]		Hierbolena	12
71	43	16	EL PODER DEL NORTE SONOVISITA 00014-14 (CD) [C]		Imaginate Sin Ellos	13

LATIN POP ALBUMS


1	ROCK MATIN SONOVISITA 00014-14 (CD) [C]	2	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
3	JUANES SONOVISITA 00014-14 (CD) [C]	4	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
5	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	6	MANA SONOVISITA 00014-14 (CD) [C]
7	MANA SONOVISITA 00014-14 (CD) [C]	8	THALIA SONOVISITA 00014-14 (CD) [C]
9	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	10	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
11	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	12	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
13	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	14	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
15	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	16	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
17	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	18	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
19	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	20	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
21	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	22	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
23	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	24	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
25	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	26	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
27	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	28	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
29	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	30	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]

TROPICAL ALBUMS

1	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	2	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
3	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	4	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
5	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	6	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
7	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	8	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
9	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	10	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
11	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	12	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
13	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	14	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
15	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	16	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
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23	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	24	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
25	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	26	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
27	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	28	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]
29	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]	30	CELIA CRUZ SONOVISITA 00014-14 (CD) [C]

REGIONAL MEXICAN ALBUMS

1	BRONCO: EL GIGANTE DE AMERICA FONOVISITA 00001-14 (CD) [C]	2	LOS TIGRES DEL NORTE FONOVISITA 00014-14 (CD) [C]
3	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	4	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
5	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	6	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
7	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	8	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
9	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	10	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
11	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	12	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
13	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	14	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
15	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	16	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
17	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	18	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
19	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	20	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
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23	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	24	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
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27	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	28	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]
29	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]	30	LOS CADETES DE LINARES SONOVISITA 00014-14 (CD) [C]

Compiled from a national sample of survey supplied by Nielsen Broadcast Data Systems' Audio Track service. A panel of 98 million CMs Listens To TV. 15-34, 50 Regional Mexican are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions.  Nielsen showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a better, even if it registers an increase in audience. Greater Genre mobility may, with larger audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 10 weeks. © 2005. NBS Data Systems, Inc. All Rights Reserved.

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REGIONAL MEXICAN AIRPLAY

By the Week of  March 1997
Broadcast Date: **March 1997**

LAST WEEK: 10 THIS WEEK: 10

TITLE: **IMPULSO PROMOTION LABEL** ARTIST: **CONJUNTO PANDEIRO**

1. **ACTIVO DE UN LIMBO** CONJUNTO PANDEIRO

2. **LA VIDA ES UN VIAJE** CONJUNTO PANDEIRO

3. **MI VIDA** BLONDIE Y EL BANDO VINO DEL SUR

4. **LA VIDA ES UN VIAJE** CONJUNTO PANDEIRO

5. **LA VIDA ES UN VIAJE** CONJUNTO PANDEIRO

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63. **LA VIDA ES UN VIAJE** CONJUNTO PANDEIRO

BT's 'Technology' Pushes Modern Rock Buttons

BY MICHAEL PAOLETTA

BT has always straddled the fence of dance/electronic and pop/rock. As a producer and remixer, he has worked with Madonna, Sarah McLachlan, Deep Dish and Seal, among others. Two years ago, much to the chagrin of dance/electronic purists, he co-produced "Pop" for N Sync's chart-topping album, "Celebrity."

He has also released three genre-blurring artist albums (including the richly textured "Movement in Still Life") and compilations (like "10 Years in the Life") and has scored two No. 1 hits on the *Billboard* Hot Dance Music/Club Play chart: "Remember" and "Blue Skies" (featuring Tori Amos).

Along the way, BT has composed music for a handful of films, including "The Fast and the Furious," "Go" and "Under Suspicion." He is currently working on scoring "Monster" starring Charlize Theron and Christina Ricci.

With the Aug. 5 release of his new artist album, the powerful and personal "Emotional Technology" (Network America), BT inches ever closer to modern rock artist status—without sacrificing his dance/electronic roots or the beat of his own drum.

For BT (aka Brian Tranter), there are no boundaries when it comes to

creating and consuming music.

"I realize this album is a leap forward artistically for me," BT says. "I am putting myself on the chopping block with this one."

Unlike past albums, where his music was kept to a minimalist, "Emotional Technology" spotlights the artist's vocal skills—as well as his compositional and production prowess.

This is the first record where my voice is everywhere," he says. "But this is me being true to myself. My records are growing in a more [producer] artist direction."

That said, BT does feature a few singers on "Emotional Technology." N Sync's JC Chasez ("Force of Gravity"), actress Rose McGowan and Girls Against Boys' Scott McCloud ("Superbulous"), Jan Johnston ("Communicate") and Gang Starr's Guru ("Knowledge of Self"), among others.

The lead single, "Simply Being Loved (Sonnambula)"—a top five hit on the *Billboard* Hot Dance Music/Club Play chart, with a video lensed by Paul Minor—is crossing over to rhythmic

top 40 radio stations like WPYM Miami and such mainstream top 40 outlets as WHYY Miami, KIIS Los Angeles, KRBE Houston and others.



"This was an instant record for me," says Phil Michaels, DPM's director of WPYM, who added the

track in April. "It's the type of record that could easily cross over into the mainstream—particularly now that more people know his name from his work with 'N Sync.'"

"Simply Being Loved (Sonnambula)," inspired by the writings of Henry Miller, is home to 6,173 vocal edits, according to BT.

"It was completely an aesthetic decision," he says of his vocals on the track. "I experimented with lots of technology. Math and music are the only two things I'm good at. I'm the geek with the punk-rock haircut."

BT says he could not have named the new album anything but "Emotional Technology." It is "technology-based, emotionally eclectic music."

The album title also refers to the artist's often topical views concerning the Internet, specifically peer-to-peer file-sharing.

In the past, BT has put his music online for personal use. He will not deviate from this pattern now.

He says every part of every song

from the new album will soon be available for streaming at his official Web site, btmusic.com.

"Not only do you discover amazing talent this way, but it makes people feel more involved in my work," he says. "People have become very disillusioned with the traditional model. What's keeping people interested in music is the interaction process."

"Right now, there are way too many fear-based decisions being made," he adds. "But it's resulting in an incredible shift of power between labels and artists. This is actually a golden age for music."

Fortunately, he has a label that understands his points of view.

"He is the poster boy for new technology," Network America GM Alison Pember says. "He is up on technology and the Internet. Brian is a special artist like that. In fact, many of our Internet initiatives are his ideas. He's incredibly forward-thinking."

In October, the artist—who is managed by Richard Bishop of 3AM in Los Angeles—will embark on a North American tour.

"This album has the potential to go very mainstream," Pember notes. "So, don't be surprised if the shows are a mix of alternative, pop and dance/electronic fans."

Cardwell Compilation Covers 'More' Ground

In 1998, K-Tel released "Clubland's Greatest Hits," a two-disc collection by singer-songwriter Joli Cardwell. Comprising eight songs (and a variety of remixes), the set was most memorable for what it did not include.

"Oh, that compilation was such a fiasco," Cardwell says.

Cardwell is now attempting to right this wrong. She is releasing her own two-disc best-of set, "More," on her own No-Mad Industries imprint.

Covering her entire career, "More" features collaborations with Frankie Knuckles

("Found Love"), Victor Simonelli (a cover of the Jones Girls' "You Gonna Make Me Love Somebody Else"), John Creamer & Stephanie K. ("Power") and Lil' Louis ("Club Lonely"), among others.

Cardwell says "More" will be available for sale, beginning in September, solely through her Web site (jolicardwell.com).

One month later, Twisted Records is scheduled to release "Mind Control," which reunites Cardwell and producer Fred Jorio.

By year's end, Cardwell says we should expect a new studio album, which she will support with a cross-country tour. "I will drive traffic to my Web site, state-by-state," she says.

Pausing for a moment, she adds: "I plan on being around for years



By Michael Paoletta
mpaoletta@billboard.com

to come. At the end of the day, I still want to make music and remain relevant."

SNEAK PEEK: Kristine W.'s full-length debut for Tommy Boy, "Fly Again," is scheduled for a fall release. After a sneak preview, we expect this disc to surprise quite a few people. "BT" finds the artist working with several producers, including the Scumfrog, Eran Tadmor, Ray Roc and Orange Factory. The synth-drenched title track re-

calls Giorgio Moroder, the anthemic "I'll Be Your Light" is equal parts electro and breakbeats, "Save My Soul" is funky pop and the buoyant "All That Really Matters" is signature W.

The cha-cha vibe of "Bitter-sweet" and the big-band feel of "Song Lives On" will surely please fans of the singer's "Jazzini."

GOOD STUFF/GOOD CAUSE: While interviewing Sean "P. Diddy" Combs for this issue (page 1), I couldn't help but inquire about his much-discussed dance/electronic project.

According to Combs, the album—which features collaborations with Green Velvet, Felix da Housecat and Timi Maas, among others—will be released in Europe by Universal. It will raise money for international AIDS organizations, he says.

THE SUMMER SOUND: Producer Frankie Knuckles recently delivered a stellar DJ set at the Cielo nightclub in New York. While there were many musical highlights throughout the evening, we find ourselves recalling the two times he played the new track "How Would You Feel."

Produced by DJ/producer David Morales and featuring the sublime vocals of Lea-Lorén, "How Would

You Feel" is quickly becoming the essential song of the summer in the clubs of Ibiza, Spain, and like everything but the girl's "Missing," it has major crossover potential. Expect New York-based Definitive Records to release the track in the fall.

NEW BEGINNING: Warner/Chappell Music recently made cuts as part of its overall U.S. reorganization (*Billboard* Bulletin, July 18). One of those on the receiving end was Patrick Consell.

In his 12 years at the company, Consell signed numerous dance/electronic artists, including Roger Sanchez, Moby, Linda Clifford and Lamya, as well as Swedish writing/production teams Epixcentric, Twin and Random.

Consell was involved in numerous



CARDWELL: I PLAN ON BEING AROUND FOR YEARS TO COME

club and crossover hits (both here and abroad) by, among others, S Club 7, Robert Miles, Amber, Repubblica and Billie Ray Martin. He also contributed to the top three pop success of Jennifer Paige's "Crush."

Currently considering options, Consell can be reached at 212-741-0737.

Billboard® HOT DANCE MUSIC™

Club Play

DATE	WEEK	TITLE	ARTIST
		NUMBER 1	Artist
2	8	PAVEMENT CRACKS (REMIXES) <small>17 RECORDS</small>	Annie Lennox
6	15	HOLLYWOOD (REMIXES) <small>MUSIQUE ASSOCIATED SOUNDS</small>	Madonna
3	6	DIRTY STICKY FINGERS (JUNICE K, PASSENGER, LEXICON AVE. MIXES) <small>14 RECORDS</small>	Dave Navarro
1	2	ALRIGHT <small>THOMP STICKER LABEL, INTERMAY DOT</small>	Mark (Oscar G & Ralph LaFeb)
4	7	MUSIC REVOLUTION <small>EPIN 180</small>	The Scumming
11	13	ADDICTED <small>MACDONALD-ROBERT</small>	Mia
12	14	DON'T MAKE ME COME TO YEGOS (TIMO MAAS REMIX) <small>EPIC 7885</small>	Tori Amos
16	23	I WISH I WASN'T (REMIXES) <small>10 RECORDS</small>	Heather Headley
8	3	SO GONE (SCUMFOP MIXES) <small>1 RECORD</small>	Monica
14	20	BRASS IN POCKET <small>CLIFF BIRD</small>	Ultravox
7	1	INTUITION (REMIXES) <small>ALICANTO 01</small>	Jewel
9	9	AFTER ALL <small>INTERVIEW 2006</small>	Delirious Featung Jay
22	32	SUNSHINE (LOVE TO INFINITY & ATFC REMIXES) <small>INTERVIEW 2006 CD PROMO</small>	Simply Red
10	19	TACOS 2 ME <small>BAUMHOFFER, R. H. VISION, & J. VICIOUS MIXES) <small>27044 182</small></small>	K-Ranch Featuring Kinan
18	22	FOR THE MUSIC (STONE, K. WARD, GORDY, & CALDERON MIXES) <small>INTERVIEW</small>	Andrea Bocelli
5	4	REAL LOVE <small>1 RECORD</small>	Delirious Featung Jay
27	34	HAREM (MANNY LEHMAN & ROBBIE RIVERA MIXES) <small>10045 STAFF RECORDS</small>	Sarah Brightman
25	31	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES) <small>RECORDING PIONEER</small>	Cosmic Ride
10	11	LO (CHRIS THE GREEK & ORANGE FACTORY MIXES) <small>HEART BEAT</small>	Tina Turner
23	27	WHENEVER (THE REMIXES) <small>INTERVIEW 180</small>	Julie Walters
17	5	SIMPLY BEING LOVED (SONMAMBAUT) <small>INTERVIEW 2006</small>	IT
15	13	FM PLAD (P. CAKEFOLD, FORD, & MURK MIXES) <small>EPIC 7882</small>	Jennifer Lopez
24	20	MEDICINE <small>RECORDING PIONEER</small>	DJ Miles Scott Presents Chyna Red & Sandy B
29	26	77 STRINGS <small>INTERVIEW 2006</small>	Kurtis Mastrorillo Presents Chroma
31	39	OFFICIALLY MISSING YOU (REMIXES) <small>10 RECORDS</small>	Tania
9	32	FANATIC (REMIXES) <small>COLLUSION 1994</small>	Wania Goren
13	12	PLAY YOUR PART (REMIXES) <small>1 RECORD</small>	Deborah Cox
37	45	MY TIME <small>EPIN 180</small>	Dutch Featuring Crystal Waters
24	21	BANG ON <small>RECORDING PIONEER</small>	Purple Kitty Featuring Lynette Waters

POWER PICK

64	—	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 1994	Boyz n the
2	38	YOU SPIN ME ROUND (REMIXES)	LEGACY PROMUSIC	Clash Of Armes
3	33	TREMBLE (MOKEL, SMITTY/DAVENPORT, CR. MUZ, D. DURIOUS MIXES)	JOSE 88	Dear Old Folks
28	24	LET ME BE YOUR ANGEL	HEART STREET 88	Krista
3	41	CAN YOU FIND THE HEART	HYPERION/REACH STREET	Anasie Project Featuring Nicole Hitchcock
2	16	EASY (4:17:20) www.41720.com		Crown Amps Featuring Saselaine Anderson

HOT SHOT DEBUT

		INTO THE SUN	MULTIMEDIA PRODUCTIONS STRATEGIC MARKETING	Weekend Features
35	33	I DON'T WANNA STOP	ORIGINAL B&B	ATB
47	46	BUNSLIDED (DANCE MIXES)	ATLANTIC 0012	Lacy Woodhead
39	38	FURIOUS ANGELS	EMPIRE PRIMO	Roh Daquan
46	45	APPRECIATE ME	STAR 101	Anika Featuring Shalee Brady
		WHITE HORSE	TAMPA BAY SILVER LABEL, NORTHEAST BM	The Orango Factory
		I WANT YOU (PABLO FLORES REMIX)	ALL LADIES KNOXING/B&B	Thalia Featuring Teri Ann
		SINNERMAN (FELIX DA HOUSCAT MIX)	EMPIRE PRIMO/B&B	Nine Sinnerz
30	18	NEVER (PAST TENSE)	TAMPA BAY SILVER LABEL, NORTHEAST BM	The Roc Project Featuring Tim Arnes
1	37	DON'T WANNA TRY (AL & B MIXES)	COLUMBIA PMG	Frankie J.
36	17	NOT GONNA GET IT (D. AUDE, R. MOREL, & L. TEE MIXES)	MP3CUTZ PRIMO	L.A.T.A.
		I AM WHAT I AM	ATLANTIC PRIMO	Linda Eder
34	28	YOU MEAN THE WORLD TO ME	CENTRA-HM	Jung Featuring Bruce
46	47	TURN ME OUT (GUIDO & ESCAPE REMIX)	3-DIGIT BM	Prairie Featuring Kathy Brown

AUGUST 9 2003 **Billboard** HOT DANCE BREAKOUT

Club Play

FEEL GOOD TIME (BORIS & BECK MIXES)
Pink Featuring William Orbit COMBUSTION

I LOVE I LOVE
Georgina Porgias MUSIC PLANT

FREETIME (REMIXES)
Kendal COMBUSTION

MOVE YOUR FEET
Junior Senior CRUNCHY PRODUCTIONS/LAUREL

Dance Singles Sales

SMOKE ON THE WATER
Sinner Coconut EMERSON HUTTON

DO YOU PARTY?
The Soft Pink Truth SOUNDCLASH

ILLNESS
Kid 606 100TIGRATS

ACTIVATOR (YOU NEED SOME)
Whatev, Girl 100TIGRATS/DEAD&DEAD

Dance Singles Sales

DATE	LAST	WEEK	TITLE (IMPORT & NUMBERS/DISTRIBUTION LABEL)	Artist
1	1	3	HOLLYWOOD (REMIXES) AMERICA NUMBER 1 3 Weeks At Number 1	Madonna
2	2	2	STUCK (THUNDERPUSS REMIX) FEIST THUNDERPUSS	Stacia Orford
3	3	4	THROUGH THE RAIN (J&B HECTOR/MAX QUAYLE REMIX) MONICA LAURENCE	Marah Carey
3	3	1	OFFICIALLY MISSING YOU (REMIXES) ELIPTA PHILIP	Tamara
5	24	1	THE DISTRICT SLEEPS ALONE TONIGHT THE POP BROS	The Postal Service
6	5	1	ALL NIGHT LONG THE JESSE	Seduction With Seduction
7	4	1	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES) COLLEEN THE JESSE	Beacons
8	6	1	IF YOU'RE NOT THE ONE (REMIXES) THE JESSE LAURENCE	David Bedfield
9	8	1	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) THE JESSE LAURENCE	Pangki Miki
10	7	1	INTUITION (REMIXES) THE JESSE LAURENCE	Jewel
11	12	10	NEVER (PAST TENSE) THE JESSE LAURENCE	The Roc Project Featuring Tina Turner
11	9	1	AMERICAN LIFE (REMIXES) THE JESSE LAURENCE	Madonna
13	16	5	TOUR DE FRANCE 2003 THE JESSE LAURENCE	Kraftwerk
13	13	1	NOTHING BUT YOU MARY	Paul Van Dyk Featuring Homestead & Jennings
14	11	1	DIE ANOTHER DAY (REMIXES) THE JESSE LAURENCE	Madonna
16	18	1	DIRTY STICKY FLOORS (REMIXES) THE JESSE LAURENCE	Dave Graham
17	12	1	CRY ME A RIVER (DIRTY VEGAS, J. RASCO, & B. HAMEL MIXES) J&B MIXES	Justin Timberlake
18	21	1	TIME (JUNIOR VASQUEZ REMIX) THE JESSE LAURENCE	Preterfetes
19	19	1	ROUND ROUND THE JESSE LAURENCE	Sophabans
20	20	1	APPRECIATE ME THE JESSE LAURENCE	Amika Featuring Sheila Brody
21	20	1	ALONE THE JESSE LAURENCE	Laurel
21	21	14	I WANT YOU (PABLO FLORES REMIX) THE JESSE LAURENCE	Thalia Featuring El Financiero
22	22	1	I DON'T WANNA STOP THE JESSE LAURENCE	ATTO
24	19	17	BUCCI BAI THE JESSE LAURENCE	Andrea Doria
25	25	1	ALIVE (THUNDERPUSS REMIX) THE JESSE LAURENCE	Jonas Lopez

● Titles with the greatest sales or club play increase this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Club Play chart is compiled from a national sample of reports from club DJs. ♣ Indicates availability. Coting number of for vinyl maxi-single, or CD maxi-single, or CD respectively, based upon availability. On Sales chart: ① CD Single available. ② CD Maxi-Single available. ③ Vinyl Maxi-Single available. ④ Cassette Maxi-Single available. ©1995 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard™ TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales (data compiled by Nielsen SoundScan)		Nielsen SoundScan	TITLES
			WEEKS ON CHART	WEEKS ON CHART		
			ARTIST	IMPORT & NUMBER/DISTRIBUTING LABEL		1 Week At Number 1
					#1 NUMBER 1	
1	NEW		SOUNDTRACK <i>THE PORTAL</i>			1 Week At Number 1 <i>Less Craft Than Roider: Credits Of Life</i>
2	7	1	LOUIE DEVITO <i>LOUIE DEVITO</i>			<i>Leslie O'Brien's Dance Factory Level</i>
3	7	4	THE HAPPY GOITS <i>OUR LOVE IS</i>			<i>Travis Park's Dance Factory Level</i>
4	NEW		DEBORAH COX <i>LOVE ME</i>			<i>Deborah Cox's Remedy</i>
5	14	1	THE PORTAL SERVICE <i>THE PORTAL</i>			<i>Steve's Remedy</i>
6	5	1	DELESTER <i>DELESTER</i>			<i>Chris's Remedy</i>
7	5	13	VARIOUS ARTISTS <i>THE PORTAL</i>			<i>20th Anniversary Collection: Ultimate Hits</i>
8	17	1	THALIA <i>THE PORTAL</i>			<i>Thalia's Remedy</i>
9	10	1	DAVID WAXMAN <i>THE PORTAL</i>			<i>Ultra-Tone's Remedy</i>
10	NEW		DANNY HOWELLS <i>THE PORTAL</i>			<i>24</i>
11	5	1	VIC LATINO <i>THE PORTAL</i>			<i>Summer Vibes</i>
12	5	1	DJ BEB <i>THE PORTAL</i>			<i>The Big Sea</i>
13	11	6	TRICKY <i>THE PORTAL</i>			<i>Waterside</i>
14	NEW		PETER SAUHOFFER <i>THE PORTAL</i>			<i>Live/Off</i>
15	10	1	DJ SKINBLE/DAVID WAXMAN <i>THE PORTAL</i>			<i>Ministry Of Sound: American Accents</i>

16	18	2	DARUDE	Run
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17	NEW	VICTOR CALDERONE VICTOR CALDERONE	Remains
18	14	DEEP DISH DEEP DISH	Global Underground: Toronto
19	13	THEFTO THEFTO	N/A
20	15	ATB ATB	Added To Mix
21	12	ELECTRIC SIX ELECTRIC SIX	F
22	NEW	PERRY COSTEN PERRY COSTEN	Mixed Live...Spandex...
23	17	SOUNDTRACK SOUNDTRACK	Queen As Folk: The Third Season
24	21	THE STREETTS THE STREETTS	Original Plastic Material
25	NEW	DEEP DISH DEEP DISH	Toronto: The Attractions Mix By Double Disc

[illegible]

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



BAIN

PIETON

WILLIAMS

DIRECT MARKETING: Stacey Bain is named senior VP of finance and administration for BMG Strategic Marketing Group in New York. She was VP of finance and administration for RCA Victor Group.

RECORD COMPANIES: Provident Label Group names Andrew Patton VP of national promotions and Nina Williams VP of marketing in Nashville. They were, respectively, director of national promotions for World Records and VP of marketing for Essential Records.

Trans Continental Records names Kelly Schweinsberg, previously GM of Logic Records, VP of national marketing and promotion in New York. Salva Scarpone, previously senior director of West Coast marketing and promotion for Logic Records, senior director of marketing and promotion in Los Angeles, and Brian Gillis, previously a member of LFO, director of marketing and promotion in Orlando, Fla.

David Linton is named consultant for Big3 Records in Los Angeles. He was senior VP of

R&B promotions and marketing for Capitol Records.

Steve Kantscheidt is named director of research for Universal Music Group in New York. He was manager of market research for Showtime Networks.

BROADCASTING: Joel Salkowitz is promoted to VP of programming operations for Sirius Satellite Radio in New York. He was VP of music programming.

HOME VIDEO: Sabrina Ironside is named VP of integrated marketing for 20th Century Fox Home Entertainment in Los Angeles. She was VP of marketing for News Corp.

VENUES: Brice Rosenbloom is named artistic programmer for Jazz at Lincoln Center in New York. She was music director for Makor.

DISTRIBUTION: Cindy Hamilton is named coordinator of mainstream sales and marketing for Provident Music Distribution in Nashville. She was coordinator of national Christian and gospel sales for Zomba Records.



Soul Men

From left, Arsenio Hall, "Soul Train" main man Don Cornelius and singer/actor Tyrese teamed at Spago in Beverly Hills, Calif., to announce nominations for the 2003 Lady of Soul Awards. With nods in four categories—including group, band or duo nominations for R&B/Soul album of the year ("Floetic")—DreamWorks duo Floetry heads the list for the ninth annual event, to be held Aug. 23 at the Pasadena (Calif.) Civic Center. Erykah Badu will be honored with the Aretha Franklin Award. Aisha Tyler and Heather Headley will host the two-hour syndicated TV special with Hall and Tyrese.



Blue's News

Steve Burns (seated in photo at right, former host of children's TV show

"Blue's Clues") is preparing to release his debut album, "Songs for Dustmites." The actor is joined by Steven Drozd, right, and other members of the **Flaming Lips**. The set—recorded at Jaggo Studios in Los Angeles—will be released Aug. 12 on Play It Again Sam America. What's more, when Burns heads out on tour, he will be backed by yet another respected Oklahoma-based alt-rock act, the **Starlight Mints**.



Beantown Becomes Beatstown

Veteran rappers **KRS-One**, left, and **Big Daddy Kane**, right, were among the artists who performed July 19 at Boston's inaugural Hip-Hop Peace & Unity Festival. Held at City Hall Plaza, the event—which also included performances by **Pharoshe Monch**, **Skillz**, **PMD** and **EDG**—was the result of a partnership between West Roxbury, Mass.-based indie hip-hop label Inebriated Rhythm and the city of Boston. Sponsored by the city, Pepsi, Dunkin' Donuts, LG clothing and G&T Records, the festival also included a fundraiser at the Strand Theater in Dorchester to benefit Boston youth programs. That event featured a roundtable discussion on the "real meaning of hip-hop" that featured **KRS-One**, **Pharoshe Monch** and **Big Daddy Kane**.



RIM SHOTS by Mark Parisi





Frush, Grundman Collide

Red Hot Chili Peppers guitarist John Frusciante, left, mastered his forthcoming solo set, "Shadows Collide With People," at Bernie Grundman Mastering in Hollywood with mastering engineer Grundman, right, himself. The disc will be mastered on Warner Bros. in the fall. (Photo: David Goggin)



Ladies' Man

Having recently signed to M.C. Records, legendary piano player Pinetop Perkins, who turned 90 last month, is readying "Ladies Man," an album of collaborations with female blues vocalists. The project, slated to be issued in winter 2004, will feature such guests as Ruth Brown, Deborah Coleman, Ann Rabson, Marcia Ball and Susan Tedeschi. Captured at Raven Street Studio in Ottawa is Perkins, center, with singer/guitarist Tedeschi and her bass player, Ron Perry.



Rap Royalty

Web Entertainment recording artist King Gordy, right, hooked up with some of hip-hop's elite for his recently released debut, "The Entity." The album features production from Eminem, left, the Bass Brothers, Luis Resto and Mark the 45 King. The Detroit native's set also includes guest appearances by Obie Trice, Bizarre of D12 and the Fat Killaz.



Floridian Hero

Dominican singer/songwriter Juan Luis Guerra, right, was one of three people to be presented with the Heroes Award, the Florida chapter of the National Academy of Recording Arts and Sciences' highest honor, July 22 at the Mandarin Oriental in Miami. Introducing the artist, singer/songwriter/producer Willy Chirino, left, praised Guerra as an example of how "you don't have to be vulgar to make it big on the tropical charts." Also honored was soul great Sam Moore and engineer Eric Schilling (Miami Sound Machine, Shakira, Gloria Estefan). The award is presented annually to individuals for their contributions to music and the industry. Recipients of the Florida Heroes Award are selected for the excellence and integrity of their work, as well as their willingness to support and participate in programs benefiting the music community. (Photo: Rick Diamond/WireImage.com)



Danny Wood's New Kid

It's hard to imagine that Danny Wood was ever part of a boy band. We're talking about a guy who's muscular enough to keep the Hulk in line.

The singer, in fact, has grown up in more ways than one since his days as one of the five members of New Kids on the Block, which scored 13 hits on The Billboard Hot 100—three of them No. 1s—between 1988 and 1994.

Wood endured a painful but ultimately successful custody battle for his son in the late '90s, as well as the death of his mother from breast cancer in 1999.

With a number of life lessons learned, he found he had a lot to express. The result is the solo "Second Face," released July 22 on Damage/Empire/BMG.

"It feels good, man. I'm really happy with the response I've been getting, because I worked really hard on it," Wood says. "I had so much stuff I wanted to talk about, and it just poured out."

Among the focal points on the album is the role of family and children in his life. With wife Patricia, there are now four Woods taking root: "There's my son Daniel, who's 10; my stepson Anthony, who's 11; and 4-year-old Vega"—whom he had with Patricia.

Then there's the fourth child, a special addition to the family. Chance, who was adopted from Russia. "We saw how well our son got along, who have no blood relationship, and we thought about how nice it would be for our daughter to have the same opportunity," Wood says.

The couple researched adopting a child from Russia, where many infants develop debilitating diseases early in life because of improper health care.

"We felt there was a great need for children to have a bet-

ter chance in other countries, and we got a video of this beautiful little girl. But she looked pretty bad, so we sent a doctor to her town," Wood says. "He said that she was healthy, but that we should try and get her as soon as possible, because cerebral palsy and swollen head syndrome are rampant there."

The process was not easy. Applying for and securing the appropriate visas and wrangling through mounds of other procedural paperwork took nearly a year.

"When we brought her home, she was 11 pounds at 11 months. Her original name was Sophia, which we kept as her middle name.



She's the funniest little girl, with blonde hair and blue eyes," Wood says of the now-5-year-old, who is pictured above with Dad during a photo session for the album. "I hope that she will be happy and that we have changed her life for the better."

One of the songs on "Second Face," which Wood recorded with producer Pete Masitti (Hootie & the Blowfish), is a lullaby to his family.

"I wrote 'You're Not Alone' so that whenever I'm gone, they can play it and know how I feel about them all the time. These guys get along better than brothers and sisters."

CHUCK TAYLOR

Compadre Records. A Friend To Roots Artists

BY PHYLIS STARK

NASHVILLE—Almost two years ago, an inexperienced, 24-year-old, first-year law student named Brad Turcotte decided to start a record label focusing on American roots music.

Houston-based Compadre Records was born with modest expectations and an artist-friendly business model that was the antithesis of major-label operations. Since then, a slow and steady build has begun to put Compadre—and Turcotte—on the map.

The label has released 10 CDs thus far, with three more scheduled for this year.

"We're purely independent," Turcotte says of his business model. "I try to avoid any sort of major [label] structure. I wear flip-flops and shorts to the office. I don't highlight my hair. I don't own any black shirts," he adds, poking fun at major-label executives.

And when it comes to marketing, he says, "I think of anything a major label could do, and then I avoid it."

With the exception of Curb Records owner Mike Curb, whom he respects, Turcotte says the role of "Nashville executive seems like a six-figure, sea-filler job."

Now 28 and recently graduated from law school, Turcotte has moved

his label from his home—where his in-laws helped by stuffing envelopes—to an office in Houston's warehouse district.

"Compadre is privately funded and I have a very understanding wife who works," Turcotte says. "She is completing her final year of law school."

That support has enabled him to hire an experienced staff of four people. Several are friends from his undergraduate days at Nashville's Bel-



TURCOTTE: PURELY INDEPENDENT

mont University's Turcotte serves as the label's president.

After the demise of his original distributor, Southwest Wholesale, Turcotte signed a new distribution deal with Sony/RED last fall.

He has also made a series of high-



Defining Roots Music.

profile signings, including Billy Joe Shaver, Suzy Bogguss, Flaco Jimenez and, most recently, James McMurtry, who will release a live album on Compadre in October.

The label released Bogguss' jazz and Western swing project, "Swing," which peaked at No. 6 on the *Billboard* Top Jazz Albums chart in July.

"I wanted to finish my album before I played it for any labels," says Bogguss, who previously recorded for Capitol Records. "Compadre had the right reaction. They were excited, and I could tell they were going to stay excited for more than eight weeks."

"They were genuinely interested in my input," Bogguss continues. "I found that in the last few years that's sort of been lacking for me [at other labels]."

The Compadre roster has also grown to include former Great Divide frontman Mike McClure, ex-Waylon Jennings guitarist Billy Ray Roberts and newcomer Hayes Carll.

Turcotte also has a deal with

Townes Van Zandt's widow for distribution of three Van Zandt projects. The first, "In the Beginning," was released in April. The other titles, both due next year, will be a reissue of "Rain on the Conga Drum," recorded in Berlin, and a DVD tribute shot in New York after Van Zandt's death.

Compadre has also begun to build some equity in its Texas music compilations. Releases thus far are "Texas Outlaws," "Texas Road Trip" and "Brewed in Texas." The last is a collection of drinking songs that peaked on the *Billboard* Top Country Albums chart at No. 73 last year.

With a low break-even point, compilations that sell 15,000 to 20,000 copies, as some of these projects have done, are money-makers for Compadre.

For all of its releases, Turcotte says, "We try to set our budget on breaking even on our initial ship-

ment so we don't have to stretch ourselves out for the rest of the year." Initial shipment figures vary widely by project, but usually range from 8,000 to 25,000 copies.

In most cases, artists bring completed albums to Compadre, which then signs a marketing and distribution deal for the project.

"I never wanted to be a record artist," says Turcotte, who also does not take a stake in the artists' publishing. "That's never been important to me, and we tell [artists] that. If I can't sell a record in five to seven years, I have no business holding on to it for 20 years."

Despite Compadre's early success, Turcotte says he still doesn't draw a salary.

"I would rather recirculate my personal earnings for the first couple of years into projects," he says. "A strong roster and corporate foundation are more important than a big bank account."



BOGGUSS: SWING SUCCESS

Four Legends Are Paid Homage In Tribute Albums

Forget imitation—a tribute album is the sincerest form of flattery.

In that spirit, four country acts are being recognized with upcoming tributes featuring artists from multiple music genres.

First up is RCA Records' "We Always Been Crazy: A Tribute to



Waylon Jennings," due Aug. 19. The disc has 15 cuts with featured performances by Jennings' widow, Jessi Colter, and their son, Shooter Jennings with his band Stanger.

Next is RCA's "Remembering Patsy Cline," featuring Natalie Cole, Norah Jones, Diana Krall, Michelle Branch, Lee Ann Womack, k.d. lang, Terri Clark, Rebecca Lynn Howard, Patty Griffin and newcomer Jessie Alexander, who is signed to MCA.

Other performers include John

Mellencamp, Dwight Yoakam, Hank Williams Jr., Ben Harper, Alison Krauss, Brooks & Dunn and Metallica's James Hetfield. The album also features two duets: Kenny Chesney and Kid Rock collaborate on "Luckybach, Texas (Back to the Basics of Love)," and Deana Carter



and Sara Evans team for "Mammas Don't Let Your Babies Grow Up to Be Cowboys."

On Sept. 9, MCA Nashville will finally release its long-delayed "Remembering Patsy Cline." It features Natalie Cole, Norah Jones, Diana Krall, Michelle Branch, Lee Ann Womack, k.d. lang, Terri Clark, Rebecca Lynn Howard, Patty Griffin and newcomer Jessie Alexander, who is signed to MCA.

Martina McBride teams with Take

6 to perform an a cappella version of "Sweet Dreams (Of You)." Amy Grant is backed by Nashville-based Western swing band the Time Jumpers on "Back in Baby's Arms." Carl's track was produced by her husband, Vince Gill.

The artists, who were asked to bring a distinctive personality to Cline's songs, perform the tunes featured on Cline's "12 Greatest Hits" album, which has been on the *Billboard* Top Country Catalog Albums chart for 15 years. A remastered version of "12 Greatest Hits" will be released at the same time as the tribute album.

Universal South Records is releasing a tribute to Country Music Hall of Famer the Louvin Brothers' "Livin', Lovin', Losin': Songs of the Louvin Brothers" as due Sept. 30. This all-duets album, produced by Carl Jackson, features some intriguing pairings. They include Marty Stuart and Del McCoury, Joe Nichols and Rhonda Vincent, Rodney Atkins and Emmylou Harris, Gill and Clark, and Pam Tillis and Johnny Cash with the Jordaires.

Other artists featured on the album include Merle Haggard, Ronnie Dunn, Glen Campbell, Linda Ronstadt, Patty Loveless and Dolly Parton. The first single is James

Taylor and Krauss' "How's the World Treating You."

Parton will get a tribute album of her own with the Oct. 14 release of Sugar Hill Records' "Just Because I'm a Woman: Songs of Dolly Parton." The all-female cast includes Jones, Harris, Melissa Etheridge, Joan Osborne, Shelby Lynne, Kasey Chambers, Sinéad O'Connor, Allison Moorer, McShel Ndegocello and Parton herself on the title track.

The ubiquitous Krauss makes two appearances on the album: She is solo on "9 to 5" and with Shania Twain and Union Station on "Coat of Many Colors."

SIGNINGS: Lyle Lovett joins the artist roster at Nashville-based Lost Highway Records in a co-venture deal with Curb Records. His first album for the label, "My Baby Don't Tolerate," is due Sept. 30. Lovett, who has won four Grammy Awards, has recorded for MCA/Curb since 1986.

Billy Ray Cyrus has signed with Word Records, part of the Warner

Bros. Christian division (see [Higher Ground](#), page 15).

ON THE ROW: Mark Driskill has been promoted to assistant VP of membership at ASCAP in Nashville. He previously was director of business affairs.

Nashville Scene


By Phyllis Stark
pstark@billboard.com



[illegible]AUGUST 9 2003 **Billboard**® **TOP BLUE ALBUMS**™

LAST WEEK		THIS WEEK		Selling date compiled by Nielsen SoundScan		Title	
ARTIST & NUMBER-DISTRIBUTING LABEL				100% NUMBER 1 (2)		28 Weeks at Number 1	
1	1	ALISON KRAUSS + UNION STATION	SONNED SPECIAL	1	1	Live	Live
2	2	EARL SCRUGGS+DOC WATSON/RICKY SCAGGS	FLAMINGO BROTHERS	2	2	The Three Tenors	The Three Tenors
3	3	NICKEL CREEK	LEGACY	3	3	This Side	This Side
4	4	ALISON KRAUSS + UNION STATION	SONNED SPECIAL	4	4	New Favorites	New Favorites
5	5	VARIOUS ARTISTS	SONNED SPECIAL: INSIDE THE TOWN LIFE	5	5	Bluegrass Today	Bluegrass Today
6	6	RHONDA VINCENT	SONNED SPECIAL: INSIDE THE TOWN LIFE	6	6	On The Border	On The Border
7	7	RICKY SCAGGS + KENTUCKY THUNDER	SONNED SPECIAL: INSIDE THE TOWN LIFE	7	7	Live At The Charleston Music Hall	Live At The Charleston Music Hall
8	8	VARIOUS ARTISTS	SONNED SPECIAL: INSIDE THE TOWN LIFE	8	8	Off Of Bluegrass Gospel!	Off Of Bluegrass Gospel!
9	9	THE APPALACHIAN PICKERS	SONNED SPECIAL: INSIDE THE TOWN LIFE	9	9	Old Tennesse	Old Tennesse
10	10	THE NITTY GRITTY	SONNED SPECIAL: INSIDE THE TOWN LIFE	10	10	Mid The Circle Be Unbroken	Mid The Circle Be Unbroken
11	11	YONDER MOUNTAIN STRING BAND + BENNY GALLOWAY	SONNED SPECIAL: INSIDE THE TOWN LIFE	11	11	Big Hands	Big Hands
12	12	VARIOUS ARTISTS	SONNED SPECIAL: INSIDE THE TOWN LIFE	12	12	Time-Life + Treasury Of Bluegrass	Time-Life + Treasury Of Bluegrass
13	13	DAVID GRISMAN	SONNED SPECIAL: INSIDE THE TOWN LIFE	13	13	Live Of Bluegrass	Live Of Bluegrass

AUGUST 9 2003 **Billboard**® **HOT COUNTRY SINGLES SALES**™

LAST WEEK		Sales data compiled by  Nielsen SoundScan		Artist	
		TITLE	WEEKS & NUMBER DISTRIBUTING LABEL	Album	
1	1	PICTURE	JUBILANT, 20/11/1994	10	Wesley Miles
2	2	WHAT WAS I THINKIN'	CAPIV, 17/92	1	Kid Rock Featuring All Stars
3	3	HELP POUR OUT THE RAIN (LACEY'S SONG)	COLUMBIA TRIANGLE MUSIC	1	Orkney Bentley
4	4	STAY GONE	DECAWARRIES BEANS/ATMOSPHERE	1	Buddy Jefferly
5	5	CA CAN YOU HEAR ME WHEN I TALK TO YOU?	10/10/1992 CRYSTAL STREET WARD/NOVA	1	Jimmy Wayne
6	6	CARRY THE FLAG	5/4/93	1	Ashley Geary
7	7	BROKEN HEARTSVILLE	JUBILANT, 20/11/1994	1	Dora Justin
8	8	SPEED	COLUMBIA TRIANGLE MUSIC	1	Joe Nichols
9	9	YOU'RE STILL HERE	QUINCY BRUCE 19/04/1979	1	Montgomery Gentry
10	10			1	Faith Hill

ABUS

Edited by Michael Paoletta

POP

► SOUNDTRACK

Masked and Anonymous

PRODUCERS: various

Director/Larry Music Soundtracks 90536

RELEASE DATE: July 22

Column/Johnny Charles' new film,

which stars Bob Dylan as (what else?)

an enigmatic rock singer, hasn't been

wowing the critics. But the sound-

track album, which includes newly

recorded Dylan performances and an

often zany batch of covers, is a feast

for the maestro's fans. Dylan offers

slamming rerecordings of "Down in

the Flood" and "Gold Irons Bound," a

loose-jointed take on "Dixie" and the

folk chestnut "Diamond Joe." The

loony highlight of the collection is an

Italian rap version of "Like a Rolling

Stone" by Articolo 31—complete with

a sample of the original tracks; track

by Francesco De Gregori, the

Magoloro Brothers and Sophie Zel-

man add to the international flavor.

Strong cuts by Los Lobos, the Grate-

ful Dead, Jerry Garcia, Shirley Caesar

and the Dixie Hummingbirds round

out an eccentric stroll through

Dylan's back pages.—**CM**

★ SPARKS

Bill Blackwell

PRODUCERS: Ron Mael, Russell Mael

Palm 226

RELEASE DATE: July 8

The brothers Mael—Ron (he of the

dazzling orchestration) and Russell (he

of the stylish operatic

records as Sparks) have been

creating musical magic for three

decades. On this, their 19th album,

the Los Angeles natives (and progeni-

tors of today's electronic scene)

reunite with Palm Records founder

Chris Blackwell, who, many will sur-

rely, signed the duo to Island

Records in the early '70s. Throughout

the album, Sparks have been

creating musical magic for three

decades. On this, their 19th album,

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Records in the early '70s. Throughout

the album, Sparks have been



CELIA CRUZ

Regalo del Alma

PRODUCERS: Sergio George, Oscar Gomez

Sony Discos TRN 70920

RELEASE DATE: July 29

A 77-year-old with terminal cancer

records an uptempo, salsa album.

And yet, Celia Cruz's posthumously

released set, "Regalo del Alma,"

sounds more alive than most mate-

rial by artists a third her age. With

contemporary, highly personalized

repertoire, arrangements that veer

from classic to edgy and vibrant

delivery, the quality of "Regalo"

transcends the circumstances of its

recording. Near a third her age, Cruz

thrived by being in the vanguard.

The album has plenty of tradi-

tional son but opens with "Ella

Penita," a rap track featuring El

General. There's a salsa version of

the classic "Ya, Pena, Pena," a

duet with Lolita, and the

single "Ríe y Lloro," a pop-laden

cha-cha-cha with electric guitar.

The finale is a Spanish version of

"I Will Survive." Without a single

overman, it's a stark and moving

reminder of the power of this

woman and her voice.—**LC**

searched for management and then

formed the Thorns with Shawn

Mullins and Matthew Sweet, "Sky-

watching" is arguably the slack-

nessiest yet. The 10 Greek popers

thoroughly fulfilling set. A beautiful

sounding record, "Skywatching" is

often lyrically sweet ("Train Love to

Stay") and at times funny and poppy

("All I Lit"). Drogé has said that he

was tiring of the solo artist routine

before joining the Thorns. It's ironic,

considering that he seems to have hit

his stride here. A surprise that's oh

so easy to love.—**WR**

MARK EITZEL

The Ugly American

PRODUCER: Nanots Famellos

Thrifty Ear 57135

RELEASE DATE: July 22

Last year, high price of melodic mis-

ery Mark Eitzel traveled to Athens

and hooked up with a local group of

bar entertainers for this unusual proj-

ect. Eitzel revisits various tunes from

the American Music Club catalog and

his own solo projects in some unique

musical formats; he also debuts two

new tunes. The 10 Greek popers

add unusual textures, deploying vio-

lin, viola, zouras, bouzouki, Cretan

KISS

Alive IV

PRODUCER: Mark Opitz

Kiss/Sanctuary 0676-84624

RELEASE DATE: July 22

Seeing a video of Kiss backed by the

60-piece Melbourne Symphony

Orchestra—each member in the

band's signature face makeup

designs—is a great fun, especially for

longtime Kiss fans. Yet, surviving

this two-disc album (divided into

three: a regular set, an acoustic set

with a string ensemble, and a set with

the full orchestra), it's clear that the

experience didn't translate as well to

disc. The band often drowns out the

KIPP

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Kiss/Sanctuary 0676-84624

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this two-disc album (divided into

three: a regular set, an acoustic set

with a string ensemble, and a set with

the full orchestra), it's clear that the

experience didn't translate as well to

disc. The band often drowns out the

orchestra, whose contributions are

rarely memorable; it shines most

brilliantly on the unplugged take of

"Sure Know Something" and the

cleverly emblematic "God of Thunder."

And while Paul Stanley impresses

as the lead vocalist, fellow front-

man Gene Simmons has clearly lost

some of his range. That said, most of

Kiss' devoted fans will nonetheless

eat this up. The fence-sitters among

them will be wise to wait for the

DVD arriving in September.—**WO**

lyra and pipes. The instrumentation

heightens the profound melancholia

of Eitzel's self-flagellating composi-

tions. "Western Sky," "Last Harbor"

and "Love's Hummingbird" receive

especially breathtaking readings, while

the reed-dominated "Here They Roll

Down" sounds like nothing so much

as a collaboration with the Master

Musicians of Jousouka. Steeped in

pain, Eitzel's music is an acquired

taste, but this deep-blue meditation

on power should thrill long-

terms.—**CM**

R&B/HIP-HOP

► JS

Ice Cream

PRODUCERS: various

DreamWorld 50332

RELEASE DATE: July 29

The sister duo of Kim and Kandy

Johnson, who record as JS, follow in

a long tradition of sibling-in-song

with their DreamWorld debut. With

managers/mentors R. Kelly and R&B

legend Ronald "Mr. Biggs" Iley also

co-producing the set, JS definitely

has the right team in its cor-

ner. The group's lead single—the



WYNNONA

What the World Needs Now Is Love

PRODUCERS: various

Curb 78811

RELEASE DATE: Aug. 5

Few voices in country music possess

the passion and pistol-packing power

of Wynonna Judd—and if ever there

was a time the format needed a hero-

ic womanly return, this would be D-

Day. As with past efforts, We remain

enough of a respite to break beyond

Nashville's boundaries, texturing

"What the World Needs Now Is Love"

with an interplay vocal and instrumen-

tal palette. Lead—and the list is the

banjo-picking title track, an anthemic

ode to optimism and a top 15 hit at

country radio. Beyond, it's impossible

to find a track among the 14 not worthy

of praise, whether it's the loose, book-

ended "It All Comes Down to Love," the

raucous "No One's Gonna Break Me

Down" or the nostalgic "Flies on the

Set" (featuring guest artist on "Handle

Yours Business." Other highlights

include "Sister," "Love Angel" and

"Bye-Bye."—**RN**

title track—proves just that. Written

and produced by Kelly, "Ice Cream"

is a deliciously sexy and seductive

midtempo jaunt that should make

these midtempo fans. Ironically, the

duo's sound is a bit reminiscent of

earlier R. Kelly protégés Changing

Faces. Iley also puts their stamp on

the set as a featured artist on "Handle

Yours Business." Other highlights

include "Sister," "Love Angel" and

"Bye-Bye."—**RN**

COUNTRY

CHRIS LEBOUX

Horsepower

PRODUCERS: Mac McAnally, Alan Schulman

Capitol 90183

RELEASE DATE: July 22

Chris LeBoux has hung in like a rusty

fish hook, forging ahead with his

unlikey post-rodéo career through

sheer force of will and all the energy

of his great bones. Start to burn. As

a vocalist, no one will ever confuse

LeBoux with George Jones, but he

does possess a certain way with

the words and the tune. Cue up the

(Continued from page 59)

GOSPEL

► PERCY BADY

The Percy Bady Experience
PRODUCERS: Percy Bady, Warren Campbell, Paul Garcia
Gospel Centric 7 575170054
RELEASE DATE: July 22
 One of gospel's most influential producers of the past two decades steps forward with his first solo artist offering; the results are stunning. As principal producer, keyboardist, arranger and writer/co-writer of the album's 10 songs, Bady delivers a work that is uniquely his own. He displays a vocal presence that is both endearing and commanding and delivers material that is delightfully diverse and unpredictable. "You Oughta Been There" is funk with smooth gospel quartet vocals. "Come but Don't Forget" is a heart-rending ballad and "It Was Love" is a delectable slice of funky pop/R&B. This is one "experience" that is a pleasure from start to finish.—**GE**

CHRISTIAN

★ ACROSS THE SKY

Across the Sky
PRODUCERS: Ken Caillat, Kenny Lamb, Jeremy Bos, Peter Kipley
World/Curb/Warner Bros. W02-886261
RELEASE DATE: July 8
 Across the Sky bows with the lively set of paired tunes marked by engaging vocal and infectious melodies. The duo, Ben Kolacik and Justin Unger, met in the World Records office while this album was in the making. Combining their respective talents has resulted in a potent disc that mixes spiritually nourishing fare ("Found by You") with straight-ahead pop ("Everybody She Goes"). Among the other highlights are the poignant ballad "Broken World," the musically effervescent "Give It All to Jesus" and the affecting "Do You Dream of Me," penned by Michael W. Smith, Beverly Drilling and Amy Grant. Both mainstream and Christian audiences should appreciate this duo's combination of upbeat pop/rock and substantive lyrics.—**DEP**

CLASSICAL

★ DEBUSSY: Melodes

Sandrine Piau, soprano; Jos van Immerseel, piano
PRODUCER: Jean-Pierre Lolait
Naïve V 4932
RELEASE DATE: July 15
 This album of Debussy melodies, or songs, has several things going for it. Foremost is young French soprano Sandrine Piau's bright, bewitching voice. It's a lovely, young native voice that sings the poems of Verlaine and Mallarmé that the composer used for his cutting-edge songwriting; her stylishly piquant diction adds much to the enjoyment of his great music. Then there is accompanist Jos van Immerseel's period instrument: an 1897 Erard piano, which has a subtle, intimate tone that is very well suited to Debussy's songs as an intoxicating brew and addictive, too. A music lover could hardly do better than immerse himself in this lovely disc. With this release plus sev-

eral more new and reissued titles, the French label group Naïve inaugurates a fresh distribution relationship for the U.S. with Naïvos of America.—**BB**

NEW AGE

LONGHOUSE

A Warner's Journey
PRODUCERS: Brandon Friesen
Native Vision 135
RELEASE DATE: July 8
 Producer Brandon Friesen and composer J. Creeley have put together an elaborate produced concept album centered on Native American music that recalls Jas Coleman's Maori-based Oceania project. Longhouse takes a chilled-out dance approach, using Native chants, flutes and drums and mixing them with synthesized atmospheres and rhythms. The overall effect hovers between power-trance and electronic grooves. Although many of the voices are sampled from Native American artists on Canada's Arbor label, there are no musical credits or sources listed, giving the album a slightly unmoored feeling. Who is that haunting female singer on "Maiden Vision"? And where does that glorious choir, recalling Adiemus, come from on the anthemic "Voices of the Dawn"? Longhouse disregards these musical-logical queries in favor of a New Age sound of electronic slick production that is sure to draw listeners into its mythological world.—**JD**

VITAL REISSUES

JIMMY CLIFF

Anthelmy
PRODUCERS: Dana G. Smart, Mike Ragozina
U 9/Island/A&M 3154 566
RELEASE DATE: July 1
 Pretty much everything Jimmy Cliff fans could want and/or expect to see on a two-disc retrospective of the reggae trailblazer's work is here. From such early tunes as singles as "Miss Jamaica" to the many classic tracks from his 1969 self-titled set ("Time Will Tell," "Vietnam") to his 1993 hit cover of "I Can See Clearly Now" from the "Cool Runnings" soundtrack, "Anthology" is easily the best-sounding, most comprehensive and nicely cataloged Cliff collection on the U.S. market. At two discs and a slew of remastered recordings, it easily beats previous anthologies issued by Island and Sony. That said, because so little of Cliff's more recent work holds up to his earlier. "The Harder They Come" era output, the quality of the first disc in this best-of collection is that of the second, which is why Cliff's flitting with the mainstream. Nevertheless, Universal's catalog department deserves respect for delivering this Jimmy Cliff retrospective U.S. consumers have seen yet.—**WO**

Billboard.com

Also reviewed online this week:

- Killing Kik, "The Unprecedented Parimontie" (Pilot)
- Los Lonely Boys, "Los Lonely Boys" (Orkust)
- Terence Blanchard, "Bounce" (Blue Note)

SINGLES

Edited by Chuck Taylor

POP

► BECKY BAELENG Heaven Is a Place for Me (A&M)

PRODUCER: Tony Moran
WRITERS: R. W. Nowels, E. Shipley
PUBLISHERS: EMI Virgin/Shirleywood
Universal 80004468 (CD promo)
 While it would be easy enough to dismiss a high-energy cover of Belinda Carlisle's "Heaven Is a Place on Earth," the powerhouse vocals of dance-pop ingenue Becky BaeleNG truly take this evergreen song to new heights. In much the way that the similar "Heaven" of DJ Sammy became a surprise radio smash last year, this career, seasonal release packs a punch that's an ideal companion to both the dancefloor and beach house. Right-on production from longtime beat icon Tony Moran frames it with just the right sense of gloss. If given the chance, "Heaven" will soar. BaeleNG is quite a talented young lady.—**CT**

COUNTRY

★ SAWYER BROWN It's Be Amused (3:18)

PRODUCER: Mark A. Miller
WRITERS: C. Wiseman, T. Nichols
PUBLISHERS: BMG/Neil's Poodle, ASCAP, EMI Blackwood/7-Lac, BMI
Curb Street 11606 (CD promo)
 Under two decades on Curb Records, Sawyer Brown's brand-new state of the art is a new deal in country music. The veteran country outfit, with lead vocalist Mark Miller, sounds fresh and invigorated on this lively uptempo single about a guy who is not giving up on the girl he loves because he is confident that he's the good-time kind of guy she needs. Miller has always had a sense of humor and personality in his music and the ability to convey a sense of whimsical fun with a lyric, and he definitely delivers here. It's a new day and this single should remind country radio and its listeners why they fell in love with this talented group to begin with.—**DEP**

DANCE

★ KATE RYAN Desenchentes (U R My Love) (3:30)

PRODUCERS: A.J. Duncan, Phil White
WRITERS: M. Farmer, L. Bourtoum, K. Ryan, A. Janssens
Labels: *Requiem, SACEM; Be's Songs/2 Amores*
Robbins 72086 (CD promo)
 Thankfully, there's an effort being made in U.S. record labels to bring needed diversity to the music landscape by signing successful Euro acts: take Junior Senior on Atlantic. But it's not so easy as that, radio continues to be obsessed on little else but straight pop fare. Here's one more college try from Robbins Entertainment, with Kate Ryan's super-hit European smash "Desenchentes (U R My Love)." The Belgian scored worldwide with the original French version and offers a number of English-language remixes on the commercial single. Still, it's the French radio—which is disas-

ESSENTIALS



SEAL, Waiting for You (3:55)

PRODUCER: Trevor Horn
WRITERS: Seal, M. Batson
PUBLISHERS: Perfect/Bat Future, BMI
Warner Bros. 101151 (CD promo)
 While his appeal in American radio may have waned in recent years, Seal remains one of the most significant—and talented—male artists of the past decade. Reuniting with trust-worthy producer Trevor Horn, the singer/songwriter makes his return bid with an edgy, grade-A song that conjures memories of boogie like "Prayer for the Dying" and "Crazy." Thankfully, "Waiting for You" in no way panders to top 40 trends: There is no rapper on board, no lifted hooks and no need to back the chorus with one of today's rapid chart tastemakers. Rather, Seal is talented enough to trust in a momentous melody and in his ability to convey emotion by singing... just singing. Ah, yes. Hopefully, Seal's acceptance at adult top 40 and AC will serve as testament that the sexist thing about a new deal in country music is a new deal in country music. Seal, welcome back; you cannot imagine how you've been missed.—**CT**

NICKELBACK, Someday (3:28)

PRODUCERS: Nickelback, Joey Moi
WRITER: Nickelback
PUBLISHERS: Warner/Tamersne Roadrunner Records (CD promo)
 The Hoover Dam doesn't possess the fortitude to hold back the first single from now-rock staple Nickelback's upcoming "The Long Road," due Sept. 23. Like previous "How You Remind Me"—the most played song in radio in 2002—"Someday" delivers a bombastic vocal tour de force from lead Chad Kroeger, as a splat-teral tidal wave of guitars whips up a melodic roar alongside. Kroeger and his Canadian teammates all set a dart into the bull's-eye of radio's penchant for hard-rocking fodder for the masses, holding the bar high with their innate skill at creating anthemic melodies tough enough to keep headbangers fans in constant motion. Additional tracks slipped to the press ahead of the album's release are equally rock solid. Expect instant saturation at rock and pop radio, followed by weeks with it destined to be the biggest non-rap record of the year. A perfect ears-aching 10.—**CT**

tically different from the other versions—that'll shake your groove loose. Perhaps it's ambitious to think that a radio might push French on middle America, but at the least, this track is destined to whip club kids into a universal frenzy.—**CT**

AC

★ STEVEN CURTIS CHAPMAN How Do I Love Her? (no timing listed)

PRODUCERS: Brown Bannister, Steven Curtis Chapman, Mary Beth Chapman
WRITER: S.C. Chapman
PUBLISHERS: Sparrow Song/Peach Hill Songs, BMI
Sparrow 504 4162 (CD promo)
 Steven Curtis Chapman is the Gospel Music Assn.'s most-awarded artist and one of the Christian music industry's core acts. At a time when others in the genre are releasing church-oriented worship records, Chapman broke from the herd and released an album of love songs. Now he works to expand his audience with an effort aimed squarely at mainstream AC. It's a gorgeous ballad that finds him asking questions that many will relate to: "How do I love her? How do I let her know she means more than anything to me?" It's a touching, heartfelt first step toward expressing one's true feelings in a relationship. Penned for his wife Mary Beth, Chapman brings his own life with a rich, soulful performance that

teems with passion and vulnerability. He has built a solid career singing passionately about God and faith. Here he lets loose and goes for the rawness and emotional range that should turn this love song into a hit.—**DEP**

NEW & NOTEWORTHY

★ ANTHONY HAMILTON, Comin' From Where I'm From (3:30)

PRODUCER: Mark Batson
WRITERS: A. Hamilton, M. Batson
PUBLISHERS: Tappi Whyte/Songs of Universal/Bat Future Music, BMI
 So So Def/Arista 52213 (CD promo)
 If you don't know Anthony Hamilton's name, you definitely know his voice. The Brooklyn native has been making hip-hop stars at 3Pac, Nappy Roots and Da Brat. The North Carolina native takes center stage with "Comin' From Where I'm From," the lead single and title track to his forthcoming Arista debut, due in late September. The melodic midtempo track is accented by a tormenting piano riff. Hamilton's thrashy vocal is well compared with Otis Redding's, tell the tale of a man who can't escape where he has come from. While it's old soul sound may make it a tough sell at mainstream R&B radio, adult R&B stations should grab this one quick—and with good reason. This is just the beginning for Hamilton, and he's bound to become a name to be reckoned with.—**RH**



MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION

Web Grows As Marketing Tool

Online Programs Build Awareness

BY ERICA IACONO

With music consumers increasingly turning to the Internet to discover music, new-artist programs through such leading Web destinations as AOL and Yahoo are becoming an important way for labels to showcase and build fan bases for new artists.

AOL's Breakers program began almost two years ago and has featured such acts as Lucy Woodward, T.A.T.u., Boomkat and Ms. Dynamite. Launch, Yahoo's music destination, has helped build awareness for the Strokes, Nivea and New Found Glory with its Emerging Artist program.

Because there is an overlap in label use of the AOL and Launch new-artist initiatives, both companies commonly find themselves claiming credit in generating the early exposure for a new superstar like 50 Cent.

Bragging rights aside, both programs are proving to be popular and showing results.

Because the popularity of these Internet sites is growing, it has become increasingly difficult to

secure a spot for an artist on them. "The competition is heating up," says Adam Lowenberg, VP of marketing for Arista Records. "The secret's out of the bag."

AOL Music VP/GM Evan Harrison says AOL's subscriber base of 35 million people made the idea of Breakers logical.

"There was such a huge opportunity to create buzz for upcoming acts," he says. "It's a great, cost-effective way to get the word out that a record is coming."

While at AOL Music, subscribers can hear upcoming music from such established artists as Jewel and Ludacris, Breakers gives special attention to unknown musicians.

The artists chosen for the program are often added to the Web.com screen, with their singles available for listening before they hit the airwaves.

In fact, one of the requirements for being part of Breakers is that the artist has not yet received radio airplay.

"We're building a groundwork before other mediums are involved," Harrison says. "We want to know

(Continued on page 62)

Internet exposure helped 50 Cent become a superstar.

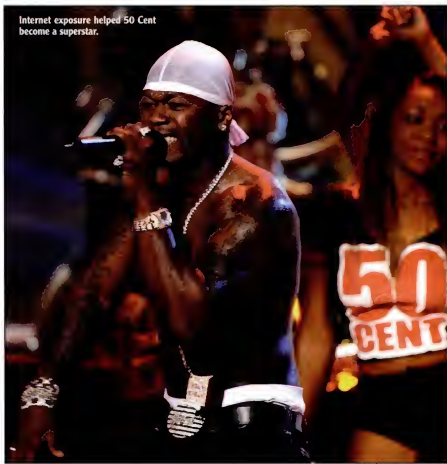


Photo: Steve Granitz/WireImage.com

Beating Best Buy With Grassroots Retailing

BY MOIRA MCCORMICK

CHICAGO—When it comes to selling records, there is more than one way to beat Best Buy.

In fact, a number of independent stores—from Amoe-ba on the West Coast to the Record Emporium in Chicago—have discovered two: old-fashioned retailing and 21st-century technology.

The retailing techniques run the gamut, from grassroots promotion and catering to local artists to stocking used and obscure titles. Then it is tied together with a booming online business.

The Record Emporium, an independent shop tucked into a busy neighborhood retail area on Chicago's North Side, bills itself as the "last of the old-time record stores."

But the Internet is also a big part of the reason the store is in business 24 years after its doors opened, owner Mike Felten says.

Store employee Paul Caparino, who is also the singer/lead guitarist of local punk band M.O.T.O. (Masters of the Obvious), says Record Emporium does some 20%-30% of its volume online.

The store's Web site, recordemporium.com, lists titles that can be purchased through a link to the Web site Buy Music Here.

The Record Emporium itself comprises two rooms that contain 2,500 square feet of space. One features approximately 16,000 CDs and 3,000 book titles; the other stocks vinyl records (including 45s) and tapes. It also houses the

(Continued on page 62)



Pictured at a Record Emporium in-store featuring independent artist Rod Picott, from left, are Record Emporium employee Phil Schlichting, store owner Mike Felten, Picott and Record Emporium employee Scarlett Biedski.

Navarre: Bringing Reader's Digest Music To The Masses

Since 1959, Chappaqua, N.Y.-based Reader's Digest Music—a division of the publishing house that operates the like-named compendium of bite-sized literary morsels—has released more than 4,500 boxed-set music packages.

Until now, none of this music has been available at retail. Befitting a publishing operation with a monthly readership of 10 million, Reader's Digest Music has always been a direct-mail operation, with home solicitations and sweepstakes offerings driving sales. The company claims it has moved more than 225 million boxed sets in 33 countries to date.

But Reader's Digest Music has decided to branch out into the music retail business and has signed an exclusive licensing and distribution agreement with Navarre Entertainment Media in New Hope, Minn.

Under the terms of the agreement—the first of its kind for Navarre—the distributor will license Reader's Digest material and pay royalties on sales. Navarre will handle manufacturing and will collaborate on packaging and marketing, which will address some of Reader's

Digest's traditional strengths.

"Their direct-mail reach is enormous," Navarre Entertainment Media senior VP/GM Steve Pritchitt says.

Both sides see the new arrangement as a winning proposition.

"Navarre by far impressed us the most with their enthusiasm," says Len Handler, director of product development at Reader's Digest Music. "Also, they kind of specialize in the mass merchants and [the discount] clubs, and that's what we feel

our material is ideal for."

Pritchitt says the deal "fills a lot of holes for us. It gives us something for a wide range of accounts, but especially for the mass merchants."

The mass-merchant arena that the label and the distributor are targeting—one of the few growth areas in music retailing at the moment—is also an indicator of the demographic thrust the companies are pursuing.

Traditionally, Handler says, Reader's Digest Music has sold to an upward-skewing demo of 50 to 55-plus. He believes that taking the material to conventional retail will drop the demographic to the 38 to 55 age bracket—lower, but still growing, and still somewhat unserved by the majors.

Pritchitt says the line will work "anywhere there's an older consumer."

The pact will allow for the first-time release of a motherlode of tracks: Reader's Digest Music controls some 20,000 masters. Some of

the material was recorded specifically for the company, while some was secured through long-term licenses

The Indies
By Chris Morris
cmorris@billboard.com



The initial titles will come in late September or early October, according to Pritchitt. They will include Christmas albums by the National Philharmonic Orchestra, the Canterbury Choir, the Westminster Choir and the St. Paul's Cathedral Choir.

Indicative of some of the star power at Reader's Digest's disposal, the first flight will also feature albums by country luminaries Merle Haggard, Roger Miller, Patay Cline and Conway Twitty.

Handler adds that eventually, some new Reader's Digest boxed sets will go to retail, at a price to be determined.

BARDIC HITS THE BOARDS: Bardic Records has signed an exclusive North American distribution deal with RED. Bardic is a new label founded by artist manager Jack Pontil. Southeaster Records founder Akbar Shamji and former Lehman Brothers sales executive François Pham-Quang. It is a division of New York-based Visigoth Entertainment Holdings. Bardic's first release, from singer/songwriter Allison Crowe, is expected in early 2004.



PRITCHITT: DEAL 'FILLS A LOT OF HOLES'

Web Grows As Marketing Tool

Continued from page 61

that we were the first ones there."

One of Breakers' most notable successes is Avril Lavigne.

Prior to the release of her debut album, "Let Go," the single "Complicated" was streamed more than 350,000 times on AOL—even

before it was released to radio.

A listening party for the album debuted on AOL Music five days before its release and was streamed more than 230,000 times in seven days.

In total, Lavigne's music received more than 1.1 million streams leading up to the release of "Let Go."

Yahoo has had similar success with Launch's Emerging Artist program.

While Launch Media has existed since 1994, it was not acquired by Yahoo until December 2001.

Emerging Artist is similar to Breakers in that it focuses primarily on unknown acts.

One of the valuable things about Launch is that it enables users to access programming that is customized to their own musical tastes through its streaming radio serv-

ice, Launchcast.

This ensures that the right people hear the right music—which is crucial to helping new artists gain a fan base, according to Jay Frank, Launch head of artist and label relations.

"Nobody has time or patience for that wrong song," he says. "We quickly identify who is becoming a fan."

Such was the case with Jason Mraz, a recent Launch Emerging Artist. Mraz had already struck a chord with the college-age audience, but once Launch featured him, it was apparent that he was gaining a new fan base.

We found that teen girls also took an interest," Frank says. "We were able to tap into a new culture."

The plan apparently worked: In three weeks, sales of Mraz's album increased by 40%.

Internet music sites also offer a well-rounded image of the artists they feature.

For example, both the Breakers and Emerging Artist programs enable users to not only download music but also to watch exclusive interviews, learn the artists' backgrounds and hear special recordings sessions.

Courtney Holt, head of new media at Interscope Records, agrees that the added bonus material these sites offer ultimately sells albums.

"People don't buy records on one impression," he says. "They need two or three different im-



Ms. Dynamite was one of the artists selected for AOL's Breakers program. She is pictured with AOL Music VP/GM Evan Harrison.

pressions."

Camille Hackney, VP of strategic marketing and new media for Elektra Records, says the sites' ability to provide another dimension to an artist is what makes it a logical choice for publicity.

"There are very few outlets today where people can discover new music," she says. "The Internet is one of the better places, because you can convey the story of the artist."

So what is the criteria for an artist to be featured on one of these sites?

For record companies, the programs have become a major part of every marketing plan. For the Internet sites, it's all about keeping the customer happy.

"For AOL, it's about member ben-

efit," Harrison says. "We make a conscious effort to cover all genres."

Launch's procedure is a little different, because artists are featured on the site before they are chosen for Emerging Artist status by a team of professionals who are well-versed in the music arena.

"It comes down to editorial expertise," Frank says. "We balance that against what the users think." Despite its increased popularity, most executives agree that the Internet will never be an alternative to traditional mediums, like radio and TV.

"You can never replace radio and MTV," Lowenberg says. "Those are two areas where you need support."

Hackney agrees. "They co-exist, and we're happy that they co-exist."



Launch helped recent Emerging Artist Jason Mraz build his new fan base. Pictured, from left, are Yahoo VP/GM of music David Goldberg, Mraz, Yahoo COO Dan Rosenzweig and Mraz's manager, Bill Silva.

Handleman Reorganizes Field Operations

The Handleman Co. is reorganizing its field operations to draw more sales from existing opportunities. It is a case study of how to survive in a tough market.

The Troy, Mich.-based rackjobber is dividing the country among three regional VPs. They will oversee the entire field operation, which now has a couple of new business units.



LOPEZ WANTS TO DRIVE SALES INTO STORES

"We have created a group that will specifically drive sales opportunities inside the store," explains Gerry Lopez, president of Handleman Resources, the racking unit of Handleman. That group is in addition to

the field staff that services stores.

"We think there are opportunities inside the stores that we have not been diligent enough to grab," he says.

While the field sales staff is busy servicing stores, interacting with the outlet's department managers, and in general making sure each store is in top shape, a newly created staff can work at a higher level with account management to identify and exploit store and market opportunities, Lopez adds.

As part of that, Handleman has put together a new staff of 12 territory sales managers across the U.S. Along with seven regional marketing managers who are already in place, they will report to three newly appointed field sales directors.

Also, a business unit analyst has been added, who will be responsible for identifying and quantifying sales opportunities and supporting the efforts of the selling team, according to an internal Handleman memo that Retail Track obtained. The analyst will report to the regional VP.

To ensure better communications between the field and corporate, a sales coordinator has been added to each business-unit office.

While that may seem like a lot of new positions and levels, in this day and age, you can be sure that Handleman is keeping overhead down. Lopez says that when all the changes are made, the same number of people will be on staff.

He points out that Handleman is keeping all of its branches open. There currently are seven, "and we are not reducing them at all." Moreover, Lopez says the new Handleman structure is "not terribly different from the way other packaged-good companies are organized." But the changes recognize that "every dollar we get is not going to show up at the door by us coming to work," Lopez says. "We still have to chase it."

Handleman Co. reported net income of \$27.7 million, or \$1.06 per diluted share, on revenue of \$1.35 billion for its fiscal year ended May 3. "We feel good about our performance so far this year, but let's be better," Lopez says.

CHOOSING YOUR BATTLES: Let me get this straight. The Universal

Music Group will continue to fight the Federal Trade Commission on charges that it price-fixed the **Three Tenors'** albums. Hats off to them, but it stirs wishful thinking. What if it and the other majors had kept battling the FTC on mini-

pealed the ruling, meaning that the appeal went back before the entire FTC board. This is basically redundant, because of course the FTC will uphold its own decision—which it just did on July 27. Now, the matter goes to the federal court system, where UMG probably gets its first real chance to overturn the decision. The company has issued a statement, saying, "We strongly disagree with the decision of the FTC, and we intend to vigorously pursue this matter through appeal."

Too bad the majors didn't do this with MAP. Sources told me at the time that the majors' lawyers argued against fighting the FTC. After all, the industry would need the government's help to corral illegal downloading, and the majors did not want to alienate any legislators or bureaucrats. How many times in the past few years have major-label executives lamented that the industry didn't fight for MAP?

If the industry had fought for MAP, the marketplace would still be in disarray because of other current factors. But there might have been a softer landing instead of the free fall the industry is experiencing.

Retail Track
By Ed Christman
echristman@billboard.com



music-advertised pricing (MAP), instead of settling, back in 2000?

The Three Tenors' sets are joint ventures between UMG and Warner Music Group. The latter settled with the FTC in July 2001. UMG did not, so the agency issued a complaint against it. UMG's involvement stems from its acquisition of PolyGram, which made the original deal with WMC.

After losing the first round to an FTC judge in July 2000, it ap-

Grassroots Retailing

Continued from page 61

store's small plywood stage.

CDs that list at \$18.98 sell for \$15.99, but Felten would rather leave discounting to the major chains. "We don't do sales, except for 20% off each New Year's Day," he says. "It's one of our best days."

Instead, he has crafted the shop into a destination store for Americana, alternative rock, jazz, blues and classic rock. It also specializes in local music like that offered by alt-country indie label Bloodshot Records.

The store buys direct from other, smaller labels and purchases indie product from Chicago-based wholesalers Choke and Carrot Top, along with Southern Records and Distribution. Major-label product comes from Alliance Entertainment Corp.

"They couldn't care less whether we buy direct," Felten says candidly. "But the smaller labels do."

In addition to working hand in glove with small labels, the Record Emporium caters to "local bands with no distribution or other who don't know how to go about getting distributed," Felten says.

He devotes one of the store's three listening stations to Chicago acts, which in June included singer/songwriters Justin Roberts and Ellen Ros-

ner and guitar-pop set Friebe.

Felten puts such acts in the listening station for free if they do an in-store appearance. Recent performers have included Billy Joe Shaver, Over the Rhine and Rod Picot.

Some 40% of the units sold at Record Emporium could be classified as "used," though Felten notes that that term has become problematic for Chicago's small indie retailers that sell previously owned product.

Last year, he says, the city of Chicago passed an amendment requiring all such stores to buy a second-hand reseller's license at \$500 per year.

Felten applied for a license, only to be told he was in the wrong zone to be eligible for one. He was stuck with a \$200 ticket from the city last December for selling used CDs.

"I told the Department of Revenue," he says, "that when I buy product I'm buying it from the person who previously owned by the record label. They said, 'You know what we mean.' It's a well-intentioned law. They want to cut down on theft."

Record Emporium still sells used CDs, which Felten says is OK as long as he buys them from the person who owned at a location other than his own store.

"This is the stuff people can't get in small towns," he says. "We just sold a Foo Fighters 10-inch."

Felten says that because of the changes within the industry, the store is working more directly with artists.

"If I hear an independent record I like, I can e-mail the artist and work directly with him/her to promote it, do in-stores, etc.," he says.

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ToGa! ToGa! 'Animal House' Lives On In New DVD

BY JILL KIPNIS

LOS ANGELES—The college comedy with gross-out gags and the quintessential toga party is 25 years old and still going strong.

On Aug. 26, Universal Studios Home Video is releasing with great fanfare "Animal House: Animal House as a Double Secret Probation Edition DVD" (\$19.98). The film, which debuted in theaters in 1978, was previously released on DVD, but only in a bare-bones edition.

In addition to about two hours of additional content, the new "Animal House" will benefit from a multifaceted marketing campaign that includes an extensive partnership

with beverage company SoBe.

The disc's most interesting extra is the "Where Are They Now?" feature, which was crafted by "Animal House" director John Landis. It includes interviews with the majority of the film's cast in character 25 years later.

Participants include Kevin Bacon, John Mahoney, James Wildes, Bruce McGill, James Daughton, Karen Allen, DeWayne Jessie and Stephen Purtle. The feature was co-produced by Matt Simmons.

"For the real fun, this will be quite something," Landis says. "This is a follow-up on the movie and sees where the characters are now. All the actors wanted to come back to participate in this. Everyone has good feelings asso-

ciated with the film. It was fun to make, it was a huge hit, and it was early in everybody's career."

The film was also remastered for the DVD and features a 5.1 DTS digital surround mix.

"The technicians were not happy with me, because I said the master looked too good," Landis says. "They had to degrade the image because I felt it looked too bright and slick, and the movie should be dark and funky."

Similarly, Landis suggested a toned-down version of the soundtrack after hearing the 5.1 version.

"It was amazing to hear Elmer Bernstein's score like you would hear it onstage. It took me a while to get used to the phonics of it, because it is big and full. We compromised, and they brought it down."

Landis, who went on to direct "The Blues Brothers," "Trading Places" and "The Three Amigos," expects "Animal House" to be successful on DVD.

"It captures that sense of freedom and anarchy that everyone is nostalgic for when you are 18 years old [and] in college. Everyone romanticizes that time. There are also archetypal characters in the movie that ring so true," he says.

Universal's partnership with SoBe includes four-packs of the soy drink featuring a \$4 mail-in coupon for the DVD, and 15 million SoBe bottle caps

will contain quotes from the movie to pull the title. SoBe is also running a "collect the caps" promotion. Consumers who redeem caps that spell out the company name in Greek letters receive a SoBe pledge kit with a fraternity T-shirt, a pledge pin and a diploma.

Additionally, the company is sponsoring a college scholarship contest Sept. 8-Oct. 6. The winner will receive \$105,000.

The breakdown is \$15,000 for each of the seven years that the late John Belushi's character attended Faber College.

The release will be backed by TV, radio and print ads. A special online campaign will target college campuses, and Universal is putting together an on-site college promotion program.

Universal will have a kickoff party around the title's release date that will involve the cast, according to executive VP of marketing Ken Graffeo. "TNN will also be launching a whole special around the street day," he

adds. "There will be a VH1 special as well. Also, we will sponsor one of the largest toga parties tied in to college and back-to-school events."

Graffeo says that A&M rock act MxPx is recording new versions of "Shout" and "Animal House," songs that are prominent in the film. A music video for "Shout" will be an extra feature on the DVD.

"There's quite a bit of excitement about this," says Stefan Papp, group merchandising manager at amazon.com's DVD/videostore.

"It is at No. 30 right now [because of pre-orders] and will likely go up throughout August," he says.

Landis hopes that viewers will continue to enjoy the film. "Peter Bondanovich once said that the only test of a film is time. If you look at the Academy Awards for best picture, half have dated badly and others have been great. In terms of 'Animal House,' this film has lasted. The script was wonderful, and it just still works."



LANDIS (LEFT) AND BELUSHI SETTING THE TOGA PARTY STANDARD

Sales Of DVD Players Rise

DVD hardware sales reached new highs in May and June, according to the Consumer Electronics Assn.

A total of 1.33 million stand-alone DVD players were sold in May, a 40% increase over May 2002. June sales hit 2.1 million units, a 29% increase over June 2002. TV/DVD combinations also sold record numbers. In May, 122,053 units were sold, a 316% increase from last year. June sales increased 175%

over the same month last year, with 195,152 units.

Through the end of the second quarter, year-to-date sales of stand-alone players have increased more than 24% to about 7.86 million units. TV/DVD combinations have increased 279% to 656,304 units. VCR sales decreased 64% in May compared with last year. In June, sales fell 65%.

JILL KIPNIS

Disney Movies: Ready For On-Demand Download

Disney movies will now be available for download thanks to a new deal with video-on-demand (VOD) provider Movielink.

The deal includes new release and library titles from Walt Disney Pictures, Dimension, Miramax and Touchstone. Among the first offerings will be "25th Hour," "Chicago," "Frida," "Gangs of New York," "In the Bedroom," "The Jungle Book 2," "Monsters, Inc.," "The Recruit" and "The Rookie."

Disney becomes the sixth major studio to provide films to Movielink, which launched last November as a joint venture with MGM, Paramount, Sony, Universal and Warner (Billboard, Nov. 23, 2002). Movielink's roster will now contain 400 downloadable titles. At launch, the service offered 175 titles.

This fall, Disney is launching its Moviebeam VOD service that involves downloading movies to a set-top box similar to a DVD player (Billboard, May 3).

In other VOD news, a new MGM report says that it now has more than one million members. The site offers more than 3,000 movies for download. Movielink subscriber information is not available.

TOY COMPANIES GO DVD: Hot on the heels of the deal between Artisan's Family Home Entertainment (FHE) and Fisher Price to release "Rescue Heroes: The Movie" (Billboard, June 28), the two have linked for a line of baby development videos and DVDs.



ROSS: FISHER PRICE HAS 'INTEGRITY, BRAND AWARENESS'

FHE had been looking to release such a line since 2001, when Walt Disney Co. purchased the successful Baby Einstein line it had distributed. Fisher Price had also been seeking a promotional partner that could assist with the marketing and distribution of its development videos.

"We looked around in the marketplace to see what had the

integrity and brand awareness that would speak to parents," FHE president Glenn Ross says. "When we met with Fisher Price, we saw the quality and research they did with moms and kids to make sure their line was sound."

Four titles will be released each year under the terms of the deal, with two debuting in first-quarter 2004 and two more following in the third quarter. Upcoming releases include "Musical Baby," which focuses on classical music, and "Baby Moves," which encourages physical development.

Ross says that Fisher Price toys will likely include awareness materials for the videos and that informational pamphlets will be distributed at pediatricians' offices.

Meanwhile, toy company Mattel will now distribute Screenlife's DVD-based board game "Scene It?" Originally released last fall (Billboard, Dec. 7, 2002), the game has only been available at specialty retail outlets including Nordstrom, Game Keeper and Wizards of the Coast. Through this new distribu-

tion deal, it will be at mass-market locations beginning Oct. 15 and will retail for less than \$40.

"Scene It?" is a movie trivia game that uses film content from Twentieth Century Fox, DreamWorks, MGM, Sony Pictures and Universal Studios—will be available in a junior

Picture
This

By Jill Kipnis
kipnis@billboard.com



version for kids ages 8 to 12. The Screenlife is also teaming with Mattel to develop 16 additional products that will include sequel packs and special editions. More movies will be providing content in future versions.

THIS AND THAT: MGM Home Entertainment has assumed control of operations in Australia from Twentieth Century Fox Home Entertainment and is establishing a sales, marketing and distribution

infrastructure there... The results of Warner Home Video, AOL and Turner Classic Movies' DVD Decision 2003 promotion are in (Billboard, May 21). Fans of the movie "Wine and Roses," Dr. Jekyll and Mr. Hyde," "The Postman Always Rings Twice," "The Wind and the Lion" and "Where the Boys Are" out of a group of 20 contenders to be released on DVD. Each will debut Jan. 7, 2004, for \$19.98... The Video Industry AIDS Action Committee donated \$150,000 to 30 agencies this year through fundraising efforts in the video and music industries.

PERSONAL ASIDE: It is not often that a print journalist gets to personally experience how a film's fight scenes are created. For its July 29 release of "Daredevil," Twentieth Century Fox Home Entertainment brought martial arts choreographer **Cheung Yuen Yuen** and his team to Raleigh Studios in Hollywood to give the press a taste of how the film's stars (**Ben Affleck**, **Jennifer Garner**) used a harness and rigging to perform gravity-defying stunts. I learned how to do two different backflips—one involved spinning backwards while being pulled up into the air—and loved every minute of it.

TOP DVD SALES									
		Sales data compiled by Nielsen VideoScan							
LAST WEEK		TITLE LABEL/CHITRIBUTING LABEL & NUMBER	Principal Performers		WEEK ENDING	WEEK START			
		NUMBER 1	1 Week At Number 1						
		SHANGHAI KNIGHTS WARNER HOME VIDEO (WIDESCREEN) 2868	Jackie Chan Chen Wen-Wei		PG-13	23.98			
		GOES AND GENERALS COLUMBIA TRISTAR HOME ENTERTAINMENT 2869	Jeff Daniels Robert Duvall		PG-13	23.98			
1	1	PHONE BOOTH WARNER HOME VIDEO 2869	Colin Farrell Robert Scramm		R	27.98			
3	3	GANGS OF NEW YORK COLUMBIA TRISTAR HOME ENTERTAINMENT 2877	Leonardo DiCaprio Daniel Day-Lewis		R	31.98			
		FRIENDS - THE COMPLETE FOURTH SEASON WARNER HOME VIDEO 2866	Jennifer Aniston Matthew Perry		NR	39.98			
7	7	BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT 2880	John Travolta Samuel L. Jackson		R	27.98			
4	4	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 2884	Kate Hudson Matthew McConaughey		PG-13	29.98			
5	5	SHANGHAI NOON WARNER HOME VIDEO (WIDESCREEN) 2868	Jackie Chan		PG-13	29.98			
5	5	HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 2884	Kate Hudson Matthew McConaughey		PG-13	29.98			
10	10	M*A*S*H* TV SEASON 4 20TH CENTURY FOX VIDEO	Alan Alda		NR	39.98			
4	4	OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT UNRATED, RATED R & PG-13 2870	Luke Wilson Will Ferrell		NR	39.98			
7	7	OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT UNRATED, RATED R & PG-13 2870	Luke Wilson Will Ferrell		NR	39.98			
16	16	BAD BOYS (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 2872	Will Smith Martin Lawrence		R	19.98			
14	7	JUST MARRIED FOX VIDEO 2878	Archie Kufner Brittany Murphy		PG-13	27.98			
4	4	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT 2874	Bruce Willis Monica Bellucci		R	27.98			
16	16	JUNGLE BOOK 2 WARNER HOME VIDEO (WIDESCREEN) 2867	Animated		G	26.98			
12	12	KANGAROO JACK (PAN & SCAN) WARNER HOME VIDEO 2862	Jerry O'Connell Christopher Walken		PG	27.98			
18	18	KANGAROO JACK (WIDESCREEN) WARNER HOME VIDEO 2862	Jerry O'Connell Christopher Walken		PG	27.98			
7	7	THE TERMINATOR WARNER HOME ENTERTAINMENT 2870	Arnold Schwarzenegger Linda Hamilton		R	26.98			
10	10	LEGALLY BLONDE WARNER HOME ENTERTAINMENT 2863	Reese Witherspoon		PG-13	26.98			
11	11	THE ANOTHER DAY (WIDESCREEN) WARNER HOME ENTERTAINMENT 2865	Pierce Brosnan Halle Berry		PG-13	29.98			
11	11	T2 (TERMINATOR 2) THE EXTREME DVD EDITION WARNER HOME ENTERTAINMENT 2865	Arnold Schwarzenegger Linda Hamilton		R	29.98			
17	17	THE RECRUIT COLUMBIA TRISTAR HOME ENTERTAINMENT 2873	Al Pacino Cobie Smulders		PG-13	26.98			
35	35	8 MILE/EMPIRE COLUMBIA TRISTAR HOME ENTERTAINMENT 2882	Eminem		R	24.98			
24	24	THE WEDDING PLANNER COLUMBIA TRISTAR HOME ENTERTAINMENT 2875	Jennifer Lopez Matthew McConaughey		PG-13	24.98			
26	26	FAMILY GUY VOLUME ONE FAMILY G. 2880T	Animated		NR	49.98			
27	27	DRAGON BALL GT - BABY - PREPARATION PARAMOUNT HOME	Animated		NR	24.98			
28	28	DRAGON BALL GT - BABY - RAMIFICATIONS PARAMOUNT HOME	Animated		NR	24.98			
29	29	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDEO 2862	Daniel Radcliffe Emma Watson		PG	29.98			
19	19	THE ANOTHER DAY (SPECIAL EDITION) WARNER HOME ENTERTAINMENT 2865	Pierce Brosnan Halle Berry		PG-13	29.98			
21	21	RED DRAGON: THE BONE COLLECTOR WARNER HOME VIDEO 2862	Anthony Hopkins		R	24.98			
32	32	BURNE: IDENTITY/SPY GAME WARNER HOME VIDEO 2868	Matt Damon		R	24.98			
32	32	THE BOONDOCK SAINTS FAMILY G. 2880T	Willam Dafoe		R	24.98			
36	36	THE MATRIX WARNER HOME VIDEO 2867	Keanu Reeves Laurence Fishburne		R	14.98			
25	25	PUNCH-DRUNK LOVE (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 2872	Adam Sandler Emily Watson		R	26.98			
44	44	PLATINUM COMEDY SERIES - DAVE CHAPPELLE: KILN! THEM SOFTLY WARNER HOME VIDEO 2867	Dave Chappelle		NR	19.98			
22	22	FRIENDS: COMPLETE THIRD SEASON 20TH CENTURY FOX VIDEO	Jennifer Aniston Matthew Perry		NR	49.98			
39	39	THERE'S SOMETHING ABOUT MARY (WIDESCREEN) 20TH CENTURY FOX VIDEO	Ben Stiller Cameron Diaz		R	26.98			
39	39	FRIENDS: COMPLETE FIRST SEASON WARNER HOME VIDEO 2866	Jennifer Aniston Matthew Perry		NR	49.98			
40	20	DAIK BLUE WARNER HOME ENTERTAINMENT 2883	Kurt Russell		R	29.98			

LAST WEEK	Sales data compiled by Nielsen VideoScan			Principal performer	WEEK OF RELEASE	RATING	PRICE	
	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	WEEKS ON CHART	SALES (in thousands)					
1	HOW TO LOSE A GUY IN 10 DAYS SUNDAE HOME ENTERTAINMENT 2000 Katie Couric	1	19.96	Katie Hudson Matthew McConaughey	2003	PG-13	19.96	
2	SHANGHAI KNIGHTS SUNDAE HOME ENTERTAINMENT 2000 Jackie Chan	1	21.98	Jackie Chan Owen Wilson	2003	PG-13	21.98	
3	KANGAROO JACK SUNDAE HOME ENTERTAINMENT 2000 Jimmy O'Connell	1	22.98	Jimmy O'Connell Christopher Moltisanti	2003	PG	22.98	
4	JUNGLE BOOK 2 SUNDAE HOME ENTERTAINMENT 2000 Animated	1	24.98	Animated	2003	PG	24.98	
5	GOODS AND GENERALS MAGNOLIA HOME VIDEO 2000 Jeff Daniels	1	22.98	Jeff Daniels Robert Duvall	2003	PG-13	22.98	
6	GLANGS OF NEW YORK SUNDAE HOME ENTERTAINMENT 2000 Leonardo DiCaprio	1	22.98	Leonardo DiCaprio Dustin Dy. Smith	2002	R	22.98	
7	DRAGON BALL GT - BABY PREPARATION (UN-CUT) FUNIMATION INC. Animated	1	NR	Animated	2003	NR	11.98	
8	DRAGON BALL GT - BABY RAMIFICATIONS FUNIMATION INC. Animated	1	NR	Animated	2003	NR	NR	
9	AIR BUD SPINKS BACK SUNDAE HOME ENTERTAINMENT 2000 Kathy Probst	1	19.98	Kathy Probst Dustin Dy. Smith	2003	G	19.98	
10	DRAGON BALL GT - BABY PREPARATION (EDIT) FUNIMATION INC. Animated	1	NR	Animated	2003	NR	NR	
11	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER BROS. ENTERTAINMENT 2000 Daniel Radcliffe	2	14.98	Daniel Radcliffe Emma Watson	2002	PG	14.98	
12	DRAGON BALL GT - BABY RAMIFICATIONS (EDIT) FUNIMATION INC. Animated	1	NR	Animated	2003	NR	NR	
13	INCREDIBLE HULK SUNDAE HOME ENTERTAINMENT 2000 Animated	1	14.98	Animated	2003	NR	14.98	
14	FAIRLY ODD PARENTS - ASIRA CATASTROPHE! THE MOVIE WARNER BROS. ENTERTAINMENT 2000 Animated	1	14.98	Animated	2003	NR	14.98	
15	CITY OF LOST TOYS WARNER BROS. ENTERTAINMENT 2000 Dana Del Deo	1	12.98	Dana Del Deo	2003	NR	12.98	
16	ATLANTIS: MILO'S RETURN WARNER BROS. ENTERTAINMENT 2000 Animated	1	NR	Animated	2003	NR	NR	
17	TRANSURE PLANET WARNER BROS. ENTERTAINMENT 2000 Animated	1	PG	24.98	Animated	2002	PG	24.98
18	NOW AND THEN WARNER BROS. ENTERTAINMENT 2000 Animated	1	PG	24.98	Animated	2002	PG	24.98
19	CURIE BEARS TO THE RESCUE WARNER BROS. ENTERTAINMENT 2000 Animated	1	PG	9.98	Animated	1995	PG-13	9.98
20	SPY KIDS 2: THE ISLAND OF DOZ DREAMS WARNER BROS. ENTERTAINMENT 2000 Animated	1	PG	22.98	Animated	2002	PG	22.98
21	TEEN-GE: MUTANT NINJA TURTLES - THE MOVIE WARNER BROS. ENTERTAINMENT 2000 Animated	1	PG	24.98	Animated	1989	PG	24.98
22	GRUMPER OLD MEN WARNER BROS. ENTERTAINMENT 2000 Animated	1	PG	9.98	Animated	1996	PG-13	9.98
23	LELO & STITCH WARNER BROS. ENTERTAINMENT 2000 Animated	1	PG	24.98	Animated	2002	PG	24.98
24	BLUE'S CLUES - SHAPES AND COLORS! WARNER BROS. ENTERTAINMENT 2000 Animated	1	NR	Animated	2003	NR	NR	
25	FUNNY FARM WARNER BROS. ENTERTAINMENT 2000 Animated	1	NR	Animated	1986	PG	NR	

● 117.4 gold ounce for sales of 50,000 units or \$1 million; ▲ 118.4 platinum ounce for sales of 50,000 units or \$2 million; ■ sales as suggested retail
 ▲ IRMAA gold certification for a minimum of 175,000 units or a dollar volume of \$3 million as retail for theatrically released programs, or of at least 75,000 units and \$1 million
 suggested retail for nontheatrical titles IRMAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$10 million as retail for theatrically released pro-
 grams, and of at least 50,000 units and \$2 million as suggested retail for nontheatrical titles ● 1193 WVO B-waves: Mca. Inc. and National VideoScan. All rights reserved.

WEEKEND OF AUGUST 7-9, 2003		Billboard			TOP DVD RENTALS			Principal Performers	
WEEK	DATE	TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	WEEKS ON CHART	PEAK POSITION	WEEKS TO DATE	GROSS TO DATE	WEEKS TO DATE	WEEKS TO DATE
1	AUGUST 7-9, 2003	PHONE BOOTH	Warner Bros. Home Video	1	1	1	\$1,100,000	1	1
2	AUGUST 14-16, 2003	SHANGHAI KNIGHTS	Warner Bros. Home Video	1	1	1	\$1,100,000	1	1
3	AUGUST 21-23, 2003	BASIC	Universal Home Entertainment	1	1	1	\$1,100,000	1	1
4	AUGUST 28-30, 2003	HOW TO LOSE A GUY IN 10 DAYS	Warner Bros. Home Video	1	1	1	\$1,100,000	1	1
5	SEPTEMBER 4-6, 2003	GANGS OF NEW YORK	Warner Bros. Home Video	1	1	1	\$1,100,000	1	1
6	SEPTEMBER 11-13, 2003	JUST MARRIED	Warner Bros. Home Video	1	1	1	\$1,100,000	1	1
7	SEPTEMBER 18-20, 2003	GOODS AND GENERALS	Warner Bros. Home Video	1	1	1	\$1,100,000	1	1
8	SEPTEMBER 25-27, 2003	OLD SCHOOL	Warner Bros. Home Video	1	1	1	\$1,100,000	1	1
9	OCTOBER 2-4, 2003	TEARS OF THE SUN	Warner Bros. Home Video	1	1	1	\$1,100,000	1	1
10	OCTOBER 9-11, 2003	KANGAROO JACK	Warner Bros. Home Video	1	1	1	\$1,100,000	1	1

AUGUST 9, 2003		Billboard		TOP VHS RENTALS		Artist	
WEEK	DATE	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	PEAK POSITION	Genre
					NUMBER 1	1 Week At Number 1	
2		PHONE BOOTH	Colin Farrell Natalie Portman				R
1		HOW TO LOSE A GUY IN 10 DAYS	Kate Hudson Matthew McConaughey				PG-13
3		SHANGHAI KNIGHTS	Jackie Chan Dennis Quaid				PG-13
3		BASIC	John Travolta Sandra Bullock				R
4		GANGS OF NEW YORK	Johnny Depp Liam Neeson				R
5		JUST MARRIED	Ben Stiller Catherine Keener				PG-13
6		KANGAROO JACK	Anthony LaPagola Jennifer Lien				PG
7		GODS AND GENERALS	Jeff Bridges Robert Duvall				PG-13
8		OLD JOCK	Liam Neeson Michael Biehn				R
7		TEARS OF THE SUN	Brad Pitt Morgan Freeman				R

Seed Money Helps Plant Studios Grow

BY CHRISTOPHER WALSH

In an industry devoted to creativity, problems are often solved through innovation.

The well-documented depressed conditions under which the commercial audio recording industry currently operates are producing a diversity of responses, from studios downsizing to rethinking equipment and staff or pursuing new revenue streams.

At the Plant Studios in Sausalito, Calif., owner Arne Frager is implementing interesting changes to the storied four-room facility.

Simultaneous to making significant equipment upgrades and additions made possible by an investor, Frager is opening the Plant to indie and unsigned artists to stimulate discounted rates.

These lower fees, Frager notes, do not apply to major-label artists.

But indie or unsigned artists who wish to record in an elite, professional studio now have that opportunity, if they are willing to



FRAGER: DISCOUNTS FOR INDIE AND UNSIGNED ARTISTS

be flexible regarding timing.

The investor, with whom Frager has a "relationship in progress," as he puts it, enables the constant

equipment upgrades and courting of lower recording budgets. "We paid off all our debts and lowered our overhead and are in the process of buying the property," he says. "It's allowing us to operate at a lower cost."

"It's going to be harder and harder for people to keep up with the latest and greatest," Frager says of the competitive, brand-conscious nature of the commercial audio recording industry. "I mean, people just aren't paying rates. I've decided, because I have four studios, that I could keep them jumping and make sure there's always some availability for people that don't have those kinds of budgets. I don't want to just wait around for the big budgets, and I want [musicians] from San Jose to Sacramento to feel like the Plant is an available resource."

In addition to lower operating costs, new investment in the Plant

will result in the installation (by Sept. 1) of a Solid State Logic 9000 J Series console in Studio A, replacing an SSL 4064 G+. Additionally, the Plant has acquired 30 channels of vintage Neve microphone preamplifier/EQs, which can be rolled into any of the Plant's studios, allowing a vintage Neve front end on projects recorded to a digital audio workstation.

Speaking of DAWs, the Plant is now equipped with three Pro Tools HD systems with 23-inch displays. The Plant has also added considerably to its microphone and outboard equipment collection.

With a distinguished history—the Plant originated as a sister studio to the Record Plant in Los Angeles and New York—the facility is emblematic of the circuitous path of artists and studios in the modern era. The DAW has allowed home recording to compete with top commercial studios, siphoning a significant amount of business from the latter. While rates remain a sensitive issue, many studio owners, like Frager, now demonstrate increasing flexibility in an effort to keep rooms booked, and they are inviting the unsigned or indie-label artist who—lacking the resources for high-end commercial studio projects—turned to the personal or home-based studio to record.

It may make it even more difficult to achieve profitability, but in an era of declining sales and shrinking budgets, studio owners are faced with complex, arduous decisions. "Up until recently, the Plant has only been available for people that could afford \$2,000-a-day budgets, and we don't think that's in keeping with the tone of the time," Frager says. "On the other hand, I think we're a state-of-the-art as any studio in the world."

Macworld Offers Creative Look At Latest DAW Tools

As a manufacturer of widely preferred hardware for digital audio workstation (DAW) production, Apple Computer has now taken the computer world by surprise with the release of iTunes and the iPod portable music player.

At the recent Macworld Creative Conference and Expo, held July 14-18 at the Jacob K. Javits Convention Center in New York, thousands of Macintosh users were presented with a wealth of tutorials and conference sessions, such as "Mac OS X for Musicians."

And "Five Ways to Get More out of Pro Tools," taught by Berklee College of Music's David Mash and Andy Edelstein, respectively.

Attendees could also have a crowded exhibit floor to expand their knowledge and acquire new

production tools.

Apple also took the opportunity to introduce as a stand-alone product Soundtrack, a royalty-free music production tool that, like the iTunes

recorded audio loops.

Apple's 2002 acquisition of Emagic, developer of the popular Logic platform for computer-based audio production, allows Soundtrack to

AUGUST 9 2003 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 2, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist (Label)	CRAZY IN LOVE Beyoncé featuring Jay-Z R. Harris/B. Knowles (Columbia)	CRAZY IN LOVE Beyoncé featuring Jay-Z R. Harris/B. Knowles (Columbia)	RED DIRT ROAD Brooks & Dunn R. Brooks/B. Dunn (Mercury)	JUST BECAUSE Jonas & Adriatica B. Evans/B. Viscusi (Capitol)	HOLLYWOOD Madonna Mellotron/Mellotron (Warner Bros.)
RECORDING STUDIOS (Location) (Engineer)	SONY NY Factory (New York) Joe Corcoran, Pat Thrall	SONY NY Factory (New York) Joe Corcoran, Pat Thrall	SOUND KITCHEN HOUSE OF GAIN (Houston, TX) Greg Thompson	HENDON (Los Angeles) Bria Vitale	SONY SAMI (London) SGL C. Gomez
CONSOLE(S) (GAMES)	Nov 88 R. SSI 9800 J	Nov 88 R. SSI 9800 J	API Legende Vintage DM-2000	SSI 6059	SSI 5000 K
RECORDING(S)	Pro Tools	Pro Tools	Reaper 2.0, Pro Tools	Steuer 4000, Pro Tools	Pro Tools
RECORDING MEDIA	Pro Tools	Pro Tools	Reaper 2.0, Pro Tools	Reaper 2.0, Pro Tools	Pro Tools
MIX DOWN STUDIOS (Location) (Engineer)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY (New York) Tony Maserati	SOUND STAGE (New York) Bob Katz, Bria Vitale	HENDON (Los Angeles) Bria Vitale	THE MIX SUITE II OLYMPIC (London) Mark "Spik" Gomez
CONSOLE(S) (GAMES)	SSI 9800 K	SSI 9800 K	SSI 9800 J	SSI 9800 J	SSI C. Gomez
RECORDING(S)	Shoelz A27	Shoelz A27	Pro Tools HD	Ampeg A77 100	Ampeg A77 100
MIX DOWN MEDIA	EMTEC 500	EMTEC 500	Pro Tools HD	Reaper 2.0, Pro Tools	Reaper 2.0, Pro Tools
MASTERING (Location) (Engineer)	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	GATEWAY (Portland, ME) Bob Ludwig	BERNIE GRUNDMAN (New York) Bernie Grundman	METROPOLIS (London) New York
CD/CASSETTE MANUFACTURER	SONY	SONY	SONY	EMI	VEA

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Studio Monitor

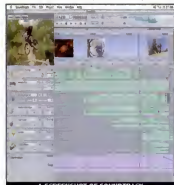
By Christopher Walsh
cwals@billboard.com

With a layout familiar to any one with DAW experience, Soundtrack offers a simple but comprehensive means of looping, multitracking and processing audio from more than 4,000 professionally

ship with plug-in effects from Logic Platinum, the Logic program's most powerful software.

A necessity in an era of exploding demand fostered by DVD and the Internet, Soundtrack is a convenient and, at \$299, cost-effective solution for DVD authoring, video editing and Web site development needs. DJs and removers will also find Soundtrack to be an uncomplicated and creative tool for their production endeavors.

REMEMBERING RICKY: A fund devoted to medical care has been established for Grey Keller, daughter of Atlanta-based musician/producer Ricky Keller, who passed away June 21. For more details, visit zacrecording.com/rickykeller.



A SCREENSHOT OF SOUNDTRACK, APPLE'S MUSIC PRODUCTION TOOL



UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



ISHIZAKA (LEFT) AND EMINEM: SUCH FOREIGN ACTS AS EMINEM SELL BETTER IN JAPAN THAN DOMESTIC TALENT

Japan Decline Continues

Production Data Down, But Foreign Albums Thrive

BY STEVE MCCLURE

TOKYO—The Japanese music market continued its decline in the first half of 2003, according to the Recording Industry Assn. of Japan.

But there was some good news in the otherwise grim January to June production data. After several years of falling market share, sales of foreign music were unexpectedly robust.

Production of prerecorded audio software by the RIAJ's 24 member companies in the first six months of 2003 totaled 151.1 million units, down 13% from the corresponding period in 2002, for a wholesale value of 189.2 billion yen (\$1.6 billion), down 15%.

The decline was largely a result of

lower domestic production, which fell 16% to 114.5 million units for a value of 135.4 billion yen (\$1.1 billion), down 21%.

Production of foreign material, on the other hand, was down only 1% to 36.6 million units, for a value of \$3.8 billion yen (\$453.2 million), up 4%.

Such non-Japanese acts as Tatu, Eminem (both on Universal Music K.K.) and Avril Lavigne (BMG Funhouse) enjoyed strong sales during the first half.

According to their respective labels, Tatu's self-titled debut album has sold close to 2 million units. "The Eminem Show" and the soundtrack to the film "8 Mile" (starring Eminem) have sold a combined 1.5 million units and Lavigne's

album "Let Go" has sold more than 1.5 million copies.

There is no single reason for foreign music's strength compared with that of domestic product. One key factor, Warner Music Japan chairman Hiroshi Inagaki notes, is that while CD burning has hit domestic-repertoire sales hard, foreign product has been less seriously affected because of the one-year ban on rental of non-Japanese product from the date of release.

Domestic product, in contrast, can be rented as soon as one week after the release date.

The one-year ban on rentals of foreign product has had a good effect," says Inagaki, who also points

(Continued on page 71)

Greece's AEPI To Appeal Fine

BY MARIA PARAVANTES

ATHENS—Greek copyright/collecting society AEPI SA will appeal a July 14 ruling that found it guilty of abusing its dominant position on the royalties/collection market, claiming the decision is "erroneous."

AEPI, a privately owned, profit-oriented company, represents 98% of Greece's authors and composers. It has been slapped with a 500,000 euro (\$576,000) fine after a complaint was filed by six independent composers and the Union of Greek Composers to the Hellenic Competition Committee, an independent fair

practices watchdog appointed by Greece's development minister.

The complainants asked the committee to examine AEPI's membership contracts, alleging they were unfair because they tied members into a deal whereby AEPI automatically had exclusive authority to collect all streams of a composer's royalty earnings.

"This is the largest fine the committee has ever imposed in proportion to the defendant's revenues," claims the plaintiffs' lawyer, George Andrew Zarnos.

In 2001, prior to the introduction of the euro, AEPI collected revenue of (Continued on page 70)



STAMOULIS: THINKS DECISION WILL BRING VERSATILITY

Contested Files 'Lost' In Aussie Piracy Case

BY CHRISTIE ELIJZER

SYDNEY—When a federal judge ordered three Australian universities to surrender all MP3 files, JPEGs and sound recordings on their computer systems for scrutiny by record companies, it was a groundbreaking victory for the Australian Record Industry Assn.

But one day before the ARIA-appointed online forensic expert, John Thackray, was to start his search (following a court-ordered signing of a confidentiality clause), the universities informed ARIA that some of the files had been wiped out.

ARIA took the universities back to court July 29, arguing that the universities' actions were in contempt of court.

Justice Tamberlin ordered the universities to hand over all deleted files to Thackray and to pay for ARIA's

court costs for the hearing.

"We had always feared that the delay by the universities could taint or disprove the evidence. This is now confirmed. [The loss of files] minimizes the harm to the universities as a consequence of possibly being involved in copyright infringement. The available remedies for the record industry are now reduced," says Michael Speck, GM of the Music Industry Piracy Investigation unit.

The July 18 decision, a first in Australia, means that Internet service providers are obliged to help copyright holders if their copyrights are infringed. Implicit in the judgment is that ISPs do have control over their traffic.

Speck calls it "a turning point in the global struggle against illicit Internet traffic."

John Mulvaney, CEO of the Australian (Continued on page 71)



SPECK: UNHAPPY WITH LOSS OF FILES



JAPAN				UNITED KINGDOM				GERMANY				FRANCE			
WEEK	LAST WEEK	ARTIST	SONG	WEEK	LAST WEEK	ARTIST	SONG	WEEK	LAST WEEK	ARTIST	SONG	WEEK	LAST WEEK	ARTIST	SONG
JAPAN PUBLICATION WEEK 10/10/03				UNITED KINGDOM CHARTS WEEK 10/10/03				GERMANY CHARTS WEEK 10/10/03				FRANCE CHARTS WEEK 10/10/03			
SINGLES				SINGLES				SINGLES				SINGLES			
1	NEW	NAMIDA NO UMI DE DAKARETA	AKIKO KIKUCHI	1	NEW	NEVER GONNA LEAVE YOUR SIDE	DAVID NAVARRO	1	NEW	AICHA	AKIKO KIKUCHI	1	NEW	CHIMUAKHA	AKIKO KIKUCHI
2	1	YASE NO ENERGY	AKIKO KIKUCHI	2	1	CRAZY IN LOVE	DAVID NAVARRO	2	1	ICH KENNE NICHTS	AKIKO KIKUCHI	2	1	JE VOULAIS TE DIRE QUE JE T'ATTENDS	AKIKO KIKUCHI
3	NEW	GIN NO KYU NO SENI NOTTE	AKIKO KIKUCHI	3	NEW	MAYBE TOMORROW	AKIKO KIKUCHI	3	2	IN THE SHADOWS	AKIKO KIKUCHI	3	2	LAISSE PARLER LES GENS	AKIKO KIKUCHI
4	NEW	YAKUZA	AKIKO KIKUCHI	4	NEW	SATISFACTION	AKIKO KIKUCHI	4	3	GET BUSY	AKIKO KIKUCHI	4	3	LIVE IS LIFE	AKIKO KIKUCHI
5	NEW	REALIZE	AKIKO KIKUCHI	5	4	BRING ME TO LIFE	AKIKO KIKUCHI	5	4	STUCK	AKIKO KIKUCHI	5	4	BRING ME TO LIFE	AKIKO KIKUCHI
6	NEW	UWAKUNA KIMONO PIE	AKIKO KIKUCHI	6	5	NO LETTING GO	AKIKO KIKUCHI	6	5	I DON'T THINK SO	AKIKO KIKUCHI	6	5	SUR UN AIR LATINO	AKIKO KIKUCHI
7	NEW	DAY STAR	AKIKO KIKUCHI	7	NEW	DEEPEST BLUE	AKIKO KIKUCHI	7	6	CRAZY IN LOVE	AKIKO KIKUCHI	7	6	DI	AKIKO KIKUCHI
8	NEW	NATSU NO OMOIDE	AKIKO KIKUCHI	8	NEW	FLY ON THE WINGS OF LOVE	AKIKO KIKUCHI	8	7	HEIGN	AKIKO KIKUCHI	8	7	SATISFACTION	AKIKO KIKUCHI
9	NEW	CLAUDIA	AKIKO KIKUCHI	9	NEW	GIVE ME A REASON	AKIKO KIKUCHI	9	12	FOREVER AND FOR ALWAYS	AKIKO KIKUCHI	9	8	WE WILL ROCK YOU	AKIKO KIKUCHI
10	NEW	AL GA NAUTERU	AKIKO KIKUCHI	10	6	FEEL GOOD TIME	AKIKO KIKUCHI	10	11	FUR DICH	AKIKO KIKUCHI	10	11	LE MUR DU SON	AKIKO KIKUCHI
HOT MOVER SINGLES				HOT MOVER SINGLES				HOT MOVER SINGLES				HOT MOVER SINGLES			
11	NEW	HONTO NO KIMOCI	AKIKO KIKUCHI	11	NEW	SWING SWING	AKIKO KIKUCHI	11	NEW	BUSINESS	AKIKO KIKUCHI	11	NEW	GET BUSY	AKIKO KIKUCHI
12	NEW	NAKENAI YORUMO NAKANAI ASAMO	AKIKO KIKUCHI	12	NEW	STRICT MACHINE	AKIKO KIKUCHI	12	NEW	BOUNCE	AKIKO KIKUCHI	12	NEW	SUNRISE	AKIKO KIKUCHI
13	NEW	SUMMER OF LOVE	AKIKO KIKUCHI	13	NEW	FIGHTER	AKIKO KIKUCHI	13	NEW	SAVING PRIVATE	AKIKO KIKUCHI	13	NEW	SAVE ME	AKIKO KIKUCHI
14	NEW	SUDAMOGAWANIE	AKIKO KIKUCHI	14	NEW	ROCK WIT U (JAWW BAIJI)	AKIKO KIKUCHI	14	NEW	KING VON DESCHLAND	AKIKO KIKUCHI	14	NEW	FAMILY PORTRAIT	AKIKO KIKUCHI
15	NEW	SHIMADZU ANATA GA SUKIDAKARA	AKIKO KIKUCHI	15	NEW	BABY I DON'T CARE	AKIKO KIKUCHI	15	NEW	PISTA	AKIKO KIKUCHI	15	NEW	IN DA CLUB	AKIKO KIKUCHI
ALBUMS				ALBUMS				ALBUMS				ALBUMS			
1	NEW	DRAGON ASH	AKIKO KIKUCHI	1	NEW	BEYONCE	AKIKO KIKUCHI	1	NEW	BEYONCE	AKIKO KIKUCHI	1	NEW	NORAH JONES	AKIKO KIKUCHI
2	NEW	THE ONE	AKIKO KIKUCHI	2	NEW	DANIEL BEDINGFIELD	AKIKO KIKUCHI	2	NEW	SHANAE THWAIN	AKIKO KIKUCHI	2	NEW	EVANESCENCE	AKIKO KIKUCHI
3	NEW	THE ONE	AKIKO KIKUCHI	3	NEW	DELTA GOODREEM	AKIKO KIKUCHI	3	NEW	NINA	AKIKO KIKUCHI	3	NEW	YVO	AKIKO KIKUCHI
4	NEW	THE ONE	AKIKO KIKUCHI	4	NEW	ROBBIE WILLIAMS	AKIKO KIKUCHI	4	NEW	ROBBIE WILLIAMS	AKIKO KIKUCHI	4	NEW	THE ONE	AKIKO KIKUCHI
5	NEW	THE ONE	AKIKO KIKUCHI	5	NEW	THE ONE	AKIKO KIKUCHI	5	NEW	THE ONE	AKIKO KIKUCHI	5	NEW	THE ONE	AKIKO KIKUCHI
6	NEW	THE ONE	AKIKO KIKUCHI	6	NEW	THE ONE	AKIKO KIKUCHI	6	NEW	THE ONE	AKIKO KIKUCHI	6	NEW	THE ONE	AKIKO KIKUCHI
7	NEW	THE ONE	AKIKO KIKUCHI	7	NEW	THE ONE	AKIKO KIKUCHI	7	NEW	THE ONE	AKIKO KIKUCHI	7	NEW	THE ONE	AKIKO KIKUCHI
8	NEW	THE ONE	AKIKO KIKUCHI	8	NEW	THE ONE	AKIKO KIKUCHI	8	NEW	THE ONE	AKIKO KIKUCHI	8	NEW	THE ONE	AKIKO KIKUCHI
9	NEW	THE ONE	AKIKO KIKUCHI	9	NEW	THE ONE	AKIKO KIKUCHI	9	NEW	THE ONE	AKIKO KIKUCHI	9	NEW	THE ONE	AKIKO KIKUCHI
10	NEW	THE ONE	AKIKO KIKUCHI	10	NEW	THE ONE	AKIKO KIKUCHI	10	NEW	THE ONE	AKIKO KIKUCHI	10	NEW	THE ONE	AKIKO KIKUCHI
HOT MOVER ALBUMS				HOT MOVER ALBUMS				HOT MOVER ALBUMS				HOT MOVER ALBUMS			
11	NEW	THE ONE	AKIKO KIKUCHI	11	NEW	THE ONE	AKIKO KIKUCHI	11	NEW	THE ONE	AKIKO KIKUCHI	11	NEW	THE ONE	AKIKO KIKUCHI
12	NEW	THE ONE	AKIKO KIKUCHI	12	NEW	THE ONE	AKIKO KIKUCHI	12	NEW	THE ONE	AKIKO KIKUCHI	12	NEW	THE ONE	AKIKO KIKUCHI
13	NEW	THE ONE	AKIKO KIKUCHI	13	NEW	THE ONE	AKIKO KIKUCHI	13	NEW	THE ONE	AKIKO KIKUCHI	13	NEW	THE ONE	AKIKO KIKUCHI
14	NEW	THE ONE	AKIKO KIKUCHI	14	NEW	THE ONE	AKIKO KIKUCHI	14	NEW	THE ONE	AKIKO KIKUCHI	14	NEW	THE ONE	AKIKO KIKUCHI
15	NEW	THE ONE	AKIKO KIKUCHI	15	NEW	THE ONE	AKIKO KIKUCHI	15	NEW	THE ONE	AKIKO KIKUCHI	15	NEW	THE ONE	AKIKO KIKUCHI
16	NEW	THE ONE	AKIKO KIKUCHI	16	NEW	THE ONE	AKIKO KIKUCHI	16	NEW	THE ONE	AKIKO KIKUCHI	16	NEW	THE ONE	AKIKO KIKUCHI
17	NEW	THE ONE	AKIKO KIKUCHI	17	NEW	THE ONE	AKIKO KIKUCHI	17	NEW	THE ONE	AKIKO KIKUCHI	17	NEW	THE ONE	AKIKO KIKUCHI
18	NEW	THE ONE	AKIKO KIKUCHI	18	NEW	THE ONE	AKIKO KIKUCHI	18	NEW	THE ONE	AKIKO KIKUCHI	18	NEW	THE ONE	AKIKO KIKUCHI
19	NEW	THE ONE	AKIKO KIKUCHI	19	NEW	THE ONE	AKIKO KIKUCHI	19	NEW	THE ONE	AKIKO KIKUCHI	19	NEW	THE ONE	AKIKO KIKUCHI
20	NEW	THE ONE	AKIKO KIKUCHI	20	NEW	THE ONE	AKIKO KIKUCHI	20	NEW	THE ONE	AKIKO KIKUCHI	20	NEW	THE ONE	AKIKO KIKUCHI
21	NEW	THE ONE	AKIKO KIKUCHI	21	NEW	THE ONE	AKIKO KIKUCHI	21	NEW	THE ONE	AKIKO KIKUCHI	21	NEW	THE ONE	AKIKO KIKUCHI
22	NEW	THE ONE	AKIKO KIKUCHI	22	NEW	THE ONE	AKIKO KIKUCHI	22	NEW	THE ONE	AKIKO KIKUCHI	22	NEW	THE ONE	AKIKO KIKUCHI
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24	NEW	THE ONE	AKIKO KIKUCHI	24	NEW	THE ONE	AKIKO KIKUCHI	24	NEW	THE ONE	AKIKO KIKUCHI	24	NEW	THE ONE	AKIKO KIKUCHI
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Kojak Makes 'Room' For Touring

Kojak is one of the house/dance acts to have built an audience by live work as much as recorded output. "Me

with its debut album, "Die Reklamation" (The Complaint). It follows a successful five-track EP, "Guten Tag"

and (DJ Vax) started to work in the studio and to play gigs around the same time," says the French trio's co-founder Gregoire Gallan. "Three days before the first date, we met Jayhem, who's been our MC ever since."

The set's 1998 debut album, "Crime in the City" (Pro-Zak Trav/Barclay), sold 500,000 copies worldwide. Its new album, "Every Room on Every Floor," was released last month in France and is available in 12 other territories, including the U.K., Italy, Australia and Hong Kong. Kojak will tour extensively around France in the fall, with international dates in early 2004.

GARY SMITH

FUTURE FOLK: Hailed as "the future of British folk music," 21-year-old Jim Moray is exciting the open-minded and upsetting the more myopic folk traditionalists with his remarkable album, "Sweet England." Released on Moray's own Niblick is a Grailie label, the record has broken down the barriers that once separate folk artists from mainstream attention with its

(Good Day), released on the quartet's own label with the support of independent publisher Wintrup Musik. Singer Judith Holtermoes, who also writes the lyrics, says: "For us, it was most important to just speak our mind—and we felt certain the rest would then just come about." The band is currently on a 38-date tour in Germany, Switzerland and Austria (G/S/A). Upcoming single "Auréli" is slated for a mid-September release in G/S/A, and a French-language version of "Guten Tag" is being prepared.

ELIIE WENERT

AFRICAN LOSS: The world of African music is mourning the sudden death from tuberculosis of Kassindja Gissaido, one of the finest young players of his generation. Kassindja, 38, had played in Baaba Maal's band since 1991, recording with him the electric albums "Lam Tour" (1992), "Firin" in Fouta" (1994) and "Nomad Soul" (1998) and 2001's all-acoustic offering, "Missing You (Mi Yeem)." In 1996, he became a founding member of the Afro-Celt Sound System and played on the group's debut album, "Volume One Sound Music." He also played on records by Nusrat Fateh Ali Khan, veteran Jamaican guitarist Ernest Ranglin and West African rap group Positive Black Soul. He released his only solo album, "Kora Revolution," in 1999.

NGEL WILLIAMSON

SKA FACE: Italian jazz trumpeter Roy Paci has been a guest player on an estimated 270 albums. Yet he has also found time to release his own records with *Artestudio*, an eight-piece ska jazz band that plays "Sicilian rocksteady" and blends in dark, Mafia-style costumes. Paci's first album, "Baciamo le Mani," was picked up in the Netherlands, France and Spain, after being released on Extra Labels, Italy. His second with the group, "Tattapostato," appeared in June on 12 Italy. Paci, whose nickname is the Godfather, says: "The first album was basically a bit of fun, and we were pleasantly surprised by its success. But this one has a broader range of styles. We play ska, but we like to mix things up as much as possible."

MARK WOODSON

EUROCHART		THE NETHERLANDS									
WEEK	ARTIST & TITLE	1	2	3	4	5	6	7	8	9	10
1	SUMMER JAM 2003										
2	CRAZY IN LOVE										
3	CRAZY IN LOVE										
4	THIS LOVE IS REAL										
5	YOU'VE GOT IT IN YOU										
6	YOU'VE GOT IT IN YOU										
7	YOU'VE GOT IT IN YOU										
8	YOU'VE GOT IT IN YOU										
9	YOU'VE GOT IT IN YOU										
10	YOU'VE GOT IT IN YOU										

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

EUROCHART		THE NETHERLANDS									
WEEK	ARTIST & TITLE	1	2	3	4	5	6	7	8	9	10
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9	YOU'VE GOT IT IN YOU										
10	YOU'VE GOT IT IN YOU										

COMMON CURRENCY

A weekly scorecard of albums simultaneously obtaining top 10 chart status in three or more leading world markets

Reporters: owner © BMG, EMI, Independent, S Sony, U Universal, V Warner

ARTIST	USA	UK	JP	FR	CA	SPAIN	AUS	ITA	NTH
BEYONCÉ	5	1	1	1	1	1	1	1	1
EVANESCENCE	10	8	10	3	2	3	3	5	5
JANIE'S ADDICTION	4	4	4	4	4	4	4	4	4
NORAH JONES	10	10	10	10	10	10	10	10	10
SIMPLY RED	10	10	10	10	10	10	10	10	10
EROS RAMAZZOTTI	10	10	10	10	10	10	10	10	10

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EUROCHART		THE NETHERLANDS									
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10	YOU'VE GOT IT IN YOU										

highly contemporary and imaginative treatment of traditional English ballads. Much of "Sweet England" was created by Moray at home on an Apple computer: "A lot of my stuff has come from my dad's record collection, almost like a lucky dip," Moray says. "The records that were played on a Sunday afternoon in our living room went from 'Tubular Bells' to the Albion Band. They all go into the box in my brain marked 'music,' rather than 'folk music.'"

PAUL SEXTON

GERMAN HEROES: Berlin-based Sir Sinden (We Are Heroes), signed to Virgin imprint Labels Germany, has entered the charts there at No. 6

Network Productions Signs Oh Susanna

BY LARRY LeBLANC

TORONTO—Credit the Rolling Stones for enabling Network Productions to sign Oh Susanna after a failed attempt eight years ago.

Network is releasing the Toronto-based singer/songwriter's self-titled album in North America Sept. 6. It marks her debut with a significant label in North America, following releases on her own Stella Records imprint in Canada. Hot Records issued the album in the U.K. April 26.

In 1995, George Maniatis, Network Productions VP of A&R in Vancouver, pursued Oh Susanna after she made a Canadian music-industry splash with the release of a self-produced seven-song cassette recorded for \$200 Canadian (\$145).

The album, initially available only at Vancouver record store Zulu Records—where it sold 50 copies—was nationally released in 1997 as the EP "Oh Susanna" on Stella. According to the singer's co-manager Alex de Cartier, it has since sold 7,000 units.

What brought about Network's signing was Maniatis discovering a vinyl version of the Rolling Stones' 1969 album "Let It Be...that Oh Susanna had lent him years earlier. He used the borrowed album as an excuse to phone her. "It was a good way to break the ice," Maniatis says. "She told me she was ready

[to sign with a label].

"Susie's the real deal," Maniatis says. "There are no bells and whistles. She sings, and you just drop your jaw. Her songs are fantastic."

Oh Susanna, born Suzie Unterleider, says the experience of issuing her music herself has been invaluable. "I now know what a label can do," she says. "I also own my catalog, which I license to Network and Hot."

Oh Susanna's debut was followed by the somber album "Johnston" in 1999, issued on Canada and distributed in the U.K. by Hot. Its original songs were based on stories surrounding the 1899 flood that wiped out the steel town of Johnston, Pa., killing 2,000. It has sold 13,000 units worldwide.

By her third release, "Sleepy Little Sailor," in 2001, Oh Susanna had begun to jettison her minimalist traditional approach for a fuller, hand-produced production. The album has sold 20,000 units worldwide.

Despite opening shows for such headliners as Wilco, Gillian Welch, Steve Earle and Blue Rodeo, Oh Susanna still retains an underground reputation in Canada because she doesn't get airplay on commercial radio stations.

"There are pockets of support for this kind of music, and you have to figure out how you can keep-frog out of it," says her

Toronto-based co-manager, Susan de Cartier.

One pocket of support was provided by Britain's Bob Harris, host of the BBC Radio 2 program "The Bob Harris Show" and "Bob Harris Country."

Oh Susanna says, "Bob played 'Johnston,' and I got a deal with Hot Records and began to play in Britain."

"Susie pulls a crowd wherever she plays," Hot Records GM Andrew Bowles says. "When she plays solo, you can hear a pen drop. This album has opened a few more doors

for her, but radio here is still a problem."

Network Productions

president Ric Arboit says. "In the U.S., we're going after Americana [format] and [NPR] with 'Right by Your Side' the first week of August. In Canada, I'd like to get secondary country radio airplay with the track because I think we can build a base there."

Susan de Cartier says, "She's doing several weeks of Canadian promotional dates in August and early September," de Cartier says. "Then she's with Blue Rodeo in the U.S. for three weeks starting Sept. 10. She's getting married in October and will go to Europe for two weeks of shows in November."

While retaining the traditional influences of her early work on banjo tracks like "Little White Lie" and "The Fall," such key songs as "Right by Your Side," "Carrie Lee" and "Cain is Rising" were shaped by Oh Susanna's appreciation of "the rock, particularly the Stones and the Band. Recorded in December 2002, Oh Susanna used the same producer [Colin Cripps] and backing group that created 'Sleepy Little Sailor,' augmented by Toronto-based guitarist Travis Good of the Sadies.

Explaining the album's rock stylings, Oh Susanna says she realized soon after "Johnston" that she had to break away from the traditional mold to evolve.

"I don't want to be a museum piece," she says. "I want to reflect where I am. This time, I wanted something that people can move to the beat first."



Music 24 Offers TV Outlet For Israeli Acts

BY SASHA LEVY

TEL AVIV, Israel—Industry insiders are hailing the July 20 launch of Israel's first local all-music TV channel as a major step forward for the domestic rock business.

The new TV channel, Music 24, is operated by Israeli Music Group (IMG). That company is jointly owned by Tel Aviv venture capitalist Ze'ev Mosez Ze'evi, Meimad Television Studios and TV production company Zehav Communications.

The Israeli government awarded IMG a 16-year license in 2002 (billboard, July 20, 2002) to operate an all-music cable, satellite and digital channel. Music 24 will reach an estimated

1.5 million Israeli homes through pay-cable and local cable/satellite operators.

The government intends for the channel to support the local music industry and to provide competition for such international music channels as MTV and VH1.

"Any visual outlet for Israeli music is good for the industry," notes Roni Braun, CEO of leading Israeli radio label Helicon, whose acts have already been featured in radio ads promoting Music 24.

Ze'ev Schick, managing director of major label NMC Music, calls the launch "a major, influential event."

NMC claims to account for 40% of domestic repertoire sales in Israel. Schick says Music 24 is "a way for us

to communicate with our domestic audience in the Hebrew language."

Music 24 CEO Guy Behar says that in addition to financial success, he hopes that Music 24 will "return Israeli music to the forefront of Israeli cultural life," while giving Israeli artists "the respect and exposure they deserve."

The target audience is the 12-30 age group; the channel aims to lag-support itself through advertising and by selling its programming to other broadcasters.

Music 24 will broadcast non-stop

music videos until November, when it launches its full schedule. That will include documentaries, live music and interactive shows covering a range of musical genres.

Its license enables the channel to devote about 30% of its air time to international music in the first year to attract viewers. Nevertheless, Music 24 has opted to broadcast 100% Israeli music from its launch.

That decision has led some insiders to question the fledgling channel's business model. One label executive says "Israeli music lacks pop acts. So I doubt there's enough music to cater to the generation that watches [Music TV]" and whether advertisers will reach what I presume is their target audience."

Other sources say the channel has failed so far to define "Israeli music" when describing its formula. Behar responds, "Every type of music created in Israel is in. It's a winning formula. We already have eight foreign music channels [available in Israel] and no other Israeli music channel. You have to brand yourself; this is our unique selling point."

Until now, domestic repertoire has received little TV exposure in Israel; artists have relied on radio, touring and in-store marketing to promote their music. Veteran local musician/producer Izhar Ashdot says, "Israeli music needs this [channel] desperately. It's the best thing for Israeli music for a long time."

AEPI Appeal

Continued from page 67

11.5 billion drachmas (\$38.7 million). AEPI has three months to adjust its contracts allowing authors to choose which rights (out of 12 categories) they grant the society over their works. "This means that authors will now be able to negotiate on their own behalf without AEPI's intervention, which has been the

practice until now," Zannos explains.

The ruling also demands that AEPI slash its commission rates on overall revenue to 15% from the current 18.5% it charges for mechanical rights. AEPI's royalty rates for public performance have been as high as 37%.

"This whole case really boils down to AEPI's contract agreements with its members," says Maria Fassoulaki, AEPI communications director. "The root of the ruling—and the accompanying fine—is all about breaking the exclusive contract, allowing authors to grant AEPI a part of their

intellectual rights and not in total."

Fassoulaki says that the ruling comes after "years of pressure by authors that want to set up publishing arms in the Greek market. Breaking these contracts would pave the way for publishers to control a part of authors' rights."

She maintains that AEPI has retained the exclusive contract on the request of its members, who wanted to protect their rights from local record companies that were eager to get their hands on publishing rights.

"This is not unique to Greece.

There's an increasing tendency worldwide by publishers to deprive collection/copyright societies and their members of their control so as to have greater power over their intellectual rights," Fassoulaki says.

Ion Stamboulis, GM of the Greek affiliate of the International Federation of the Phonographic Industry and former Warner Greece managing director, notes, "AEPI acts as a publisher, thus eradicating the very existence of music publishing companies. This is an integral part of the business, and this is where music is locat-

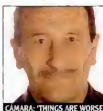
ed, invested in and promoted to recording companies. This is the real reason Greek music hasn't shown any versatility and scope."

If the decision by the Competition Committee reverses this status in Greece, then I am sure that in the next few years, talented people will be tempted to enter the music business, thus providing us with a wider musical scope than we have now."

AEPI has 60 days to appeal the decision. It will be fined an additional 5,000 euros (\$5,760) per day for every day it fails to comply with the ruling.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



CAMARÁ: 'THINGS ARE WORSE'

Spain's second-carrier sales fell 7.3% in value to 214.9 million euros (\$245 million) and stayed flat in unit sales in the first half of 2003, according to labels body APFYVE. But Sony Music Spain and the country's biggest music retailer—the 80-outlet El Corte Inglés department store chain—claim that the drop in units is closer to 20%. The decrease would have been much larger had it not been for a huge 166% increase in singles sales to 2.5 million units prompted by TV talent show “Operación Triunfo” (*Billboard*, May 10) and a 130% increase in DVD music video sales to 453,000 units. But Sony president José María Camará admits: “Things are far worse than they seem, as APFYVE figures relate to shipments to retail and do not seem to reflect retail-to-public sales, which appear to have fallen by some 20%.” Universal Music Spain held on as market-share leader with 20.1%, followed by Warner Music Spain with 18.6%, EMI Spain with 14.8% and “Operación Triunfo”-linked indie label Vae Music with 14.6%. Sony Music Spain had a 12.6% share, and BMG Ariola Spain had 11.2%. **HOWELL LLEWELLYN**

Shipments of prerecorded music in Sweden continued to decline in second-quarter 2003, according to figures from International Federation of the Phonographic Industry affiliate GLF. Volume was down 14.4% from the same period in 2002 to 10.9 million units. Value dropped 14.0% to 560.6 million kronor (\$70.2 million). All non-DVD formats showed declines. CD albums sank 8.2% to 9.2 million units, with value down 14.5% to \$17.5 million (known as \$64.8 million). Singles dropped 33.6% to 1.1 million units, value fell 41.7% to 16.7 million kronor (\$2.1 million). On a positive note, music DVDs jumped 352.2% in volume to 254,000 units, for a value up 22.7% to 21.6 million kronor (\$2.7 million). **JEFFREY DE HART**

Londron-based Music & Media, a sister publication of *Billboard*, will cease publishing after almost 20 years in operation, parent VNU Business Media has announced. The final issue, dated Aug. 9, is out now. Music & Media editor-in-chief Emmanuel Legrand remains with *Billboard* as global editor and London bureau chief. Kate Leech, financial controller and Music & Media director of operations, continues as finance director, U.K. operations. *Billboard* Information Group will continue to compile the weekly European Top 100 Albums and Eurochart Hot 100 Singles charts, which are published by *Billboard*. *Billboard* Bulletin, *billboard.com* and numerous licenses. Custom chart reports and chart-share data will also be available to clients. Paul Pomfret continues as charts researcher. Music & Media was founded in 1984 in Amsterdam as The Eurohitshop. It was acquired the following year by then-*Billboard* parent BPI Communications.

Trade organizations the International Federation of the Phonographic Industry, the Recording Industry Assn. of America and the Business Music Alliance have moved to stem proliferating piracy in Pakistan following their first meetings with the highest government officials. “We’ve asked for the Pakistani authorities’ cooperation before, but never at this level,” says Willem van Aderchem, the IFPI’s Dubai, United Arab Emirates-based coordinator for North Africa, the Middle East and Southwest Asia. The organizations urged Pakistan’s ministers of interior, commerce, industry and education to implement more effective copyright laws, improve the training for enforcement officers, clamp down on organized criminals, strengthen enforcement facilities and introduce an anti-piracy campaign coordinated by a special task force. Pakistan produces about 140 million units of recordable discs annually—more than 10 times the local demand. **JULIANA KORANTING**

Singer Bertrand Cantat has been interrogated by Lithuanian police following an incident involving his partner, actress Marie Trintignant, who had been filming in the country’s capital, Vilnius. Cantat, frontman with French rock band Noir Desir, is alleged to have assaulted Trintignant during an argument July 26. During the dispute, she reportedly fell and hit her head, resulting in a brain hemorrhage that required surgery. At press time, Trintignant was still in a coma and in critical condition. (An earlier *Billboard* bulletin reported that she had died proved incorrect.) **EMMANUEL LEGRAND**

Benjamin Chuvpinski has been promoted to president of Capital Records France following the sudden departure of Alain Artaud. The reason for Artaud’s departure is unknown; parent company EMI Recorded Music declines comment. Chuvpinski, who was assistant managing director, reports to EMI France president Eric Tong Choing, who joined the company in February. **EMMANUEL LEGRAND**

Hong Kong Biz Hit By Corruption Scandal

BY CLARENCE TSUI

HONG KONG—Hong Kong’s music industry has been plunged into its biggest crisis in years following the arrest by anti-corruption officials of 23 leading executives in the business.

Those arrested include the president of Universal Music’s Hong Kong branch; the owner of the Emperor Entertainment Group (EEG), the city’s premier entertainment conglomerate; and three top producers from Hong Kong’s largest TV station, Television Broadcasts (TVB).

Universal Music Hong Kong president Alex Chan Siu-po, EEG chairman Albert Yeung Saung and TVB program controllers Ho Lai-suen and Chan Ka-lun—who are in charge of the channel’s weekly “Solid Gold” music show—were reportedly among those arrested July 16 by the Independent Commission Against Corruption (ICAC). EEG CEO Ng Sui-wan was reportedly arrested July 18.

The ICAC said the arrests were made in connection with corruption allegations regarding the preferential treatment of a number of artists.

Media reports said that the 23 individuals arrested are alleged to have offered advantages, including money, to senior TVB executives in a bribes-for-awards scam.

TVB announces a “seasonal” top 10 list of hits every three months as well as a year-end list of chart-toppers in its annual awards show.

The TVB awards used to be chosen by a combination of TVB executives, record industry people and the public, but in recent years winners have been chosen solely by program controllers at TVB.

Also among those reportedly arrested were Universal

singer Juno Mak; his father, Clement Mak Siu-tung (who is chairman of locally listed company CCI Telecom); several Universal and EEG executives and a senior staff member from Music Nana, a label owned by local telecom giant PCCW.

The ICAC did not release the names of those arrested, stating merely that they included “two senior executives and an employee of a broadcasting company; a chairman, two senior staff members and an employee of an entertainment company; a chairman, a senior VP and a singer [with] a record company; five company directors and seven individuals.”

But their identities are known in Hong Kong, and local media published their names. Those arrested were released on bail. No charges have yet been brought in the case.

The ICAC reports directly to Hong Kong chief executive Tung Chee Hwa and is independent of the general security and legal structures of the Hong Kong government.

Universal Music Asia Pacific released the following statement July 17: “Universal Music Asia Pacific acknowledges that two of our Hong Kong executives and one contracted artist were under investigation yesterday with regard to an ICAC complaint.

“Universal Music reiterates that the company does not condone corrupt practices. Universal Music complies with all applicable laws and codes of conduct and will continue to uphold these commitments.

“Universal Music trusts that the ICAC will handle the matter in the most professional manner, and we will continue to offer them our cooperation in their investigations.”

Twenty-eight others—including top EEG artists Nicholas Tse Ting-fung, Yumiko Chong and Eason Chan—were interviewed by the commission.



Japan Decline

Continued from page 67

out that non-Japanese albums are generally priced at 500 yen (\$4.18), cheaper than domestic albums. Universal Music K.K. president/CEO Kei Ishizaka says Japanese majors have recently begun to focus on foreign music for the simple reason that it is

more profitable than domestic music, which in the current stagnant market is becoming less lucrative on a per-unit basis, given the relative dearth of local repertoire mega-hits.

“Domestic music requires more expenditure in promotion, advertising and sales promotion,” Ishizaka explains.

Another factor in the resurgence of foreign product is that such acts as Ta.Lu, Eminem and Lavigne appeal strongly to teenage girls, a demographic that historically has done for domestic “idol” acts.

BMG Functions president Hideo

hiko Tashiro says that to stem the Japanese market’s overall decline, labels “must provide the consumer with a product that is equal to or even more appealing to him or her than the variety of other attention-grabbing entertainments or products that are on the market.”

The consensus in the industry is that domestic repertoire will likely make something of a recovery in the second half, but Ishizaka speaks for many when he says that labels have to redouble their A&R efforts to discover and nurture the domestic superstars of tomorrow.

ARIA Keeps Battling

Continued from page 67

Vice Chancellors’ Committee, accused ARIA of “overreaching” and said that accidental offenses happen.

Of Australia’s 38 universities, 15 were charged by random surveillance as hosting illegal download systems. All but

three immediately closed the sites when notified and cooperated with labels.

The universities of Sydney, Melbourne and Tasmania refused, citing concerns about student privacy.

In January, EMI Australia, Universal Music Australia and Sony Music Entertainment Australia initiated civil proceedings against the universities.

If ARIA’s search uncovers infringing data, its next step is to contact perpetrators and request they rectify the infringement. It would also demand assurances that it will not happen again and it may seek damages.

Past cases involving physical piracy saw damages awarded of up to \$1 million Australian (\$650,000). In a criminal case, the offender would have been liable for a fine of \$300,000 Australian (\$195,000) for each infringement and five years’ imprisonment.

ARIA’s next step depends on the seriousness of any infringement discovered and if the culprits can be identified. That, Speck says, remains to be seen because of the tarnished data. He says of the universities, “Their behavior has been as bad as any copyright infringer I’ve had to deal with.”



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McHugh Catalog Gets Boost From New CD

BY NIGEL HUNTER

LONDON—The songs of Jimmy McHugh live on.

As part of an extended campaign to reinvigorate the McHugh catalog of standards and secure covers and synchronization usage, a compilation CD, "75 Years of Love Songs," has been made available for promotional purposes.

The disc features McHugh classics written with his two main lyric collaborators, Dorothy Fields and Harold Adamson, including "I'm in the Mood for Love," "Don't Blame Me," "A Lovely Way to Spend an Evening" and "I Couldn't Sleep a Wink Last Night." The McHugh catalog is administered worldwide by EMI Music Publishing.

The London-based MRM promotion company is working to further enhance McHugh's profile. It brought McHugh's grandson, Jim McHugh, here last month as part of its efforts.

A trustee of his grandfather's estate, Jim McHugh was a guest July 10 on the Richard Allison Show on BBC Radio 2—the 100th anniversary of the elder McHugh's birth. He took



THE LATE JIMMY MCHUGH (LEFT) AND JIM MCHUGH. CAMPAIGN WILL REINVIGORATE CATALOG

part, too, in Russell Davies' weekly celebration of standard songs and songwriters, also on BBC Radio 2.

Jimmy McHugh died in 1969 at age 74. His publishing interests are

controlled through Jimmy McHugh Music, which issued the new compilation. The company is run by his grandson with Lee Newman, who is Jim McHugh's nephew and Jimmy

McHugh's great-grandson.

"Jimmy McHugh's songs have never been more popular, thanks to recent covers by artists such as Diana Krall, Michael Feinstein and Tony Bennett and k.d. lang," Jim McHugh says.

But he notes that he and Newman have had to work especially hard in filling the void left by Lucille Meyers, Jimmy McHugh's secretary since the 1940s and his song administrator after his death. Meyers died at her desk in 1997.

"It was a tremendous loss," McHugh says. "She left a huge gap, which we've been working hard to fill."

A major current project is a musical written by Mark Saltzman that is being developed by the Nederlander Organization in conjunction with the American Musical Theater of San Jose.

The show will focus on McHugh's collaborations with Fields during the Roaring Twenties, when he was musical director at New York's Cotton Club.

"We're aiming for a Broadway premiere, although it's too early to give a time scale and possible participants," McHugh says. "I'm also

keen on a London production: I was very impressed by the house-full success of Dorothy Fields' *Forever*, the show put on at the King's Head fringe theater in London last year—and the fact that it's returning."

Jim McHugh, incidentally, is a photographer, specializing in architectural subjects and personality shoots for *People* magazine. He has exploited his professional skills in the updating, digitizing and general modernization of the McHugh archives, including such memorabilia as photographs and letters and telegrams from the famous—as well as the songs themselves.

"We've now got my grandfather's catalog in order using modern technology—and in place to be run on a contemporary business footing," he says. "Every song he wrote is on our hard drive."

Newman's other great-grandfather was Eddie Cantor. But proudly on display in his Beverly Hills office is a gray upright piano George Gershwin gave to McHugh in the aftermath of the Wall Street Crash, which left him penniless. McHugh wrote all his subsequent songs at this piano.

Hal Leonard Adds Digital Print Rights To EMI Catalog

Music print publishing powerhouse Hal Leonard Corp.—which has long held the print rights to copyrights controlled by EMI Music Publishing—has extended that relationship into the digital arena.

According to the terms of a new

print publisher Music Sales.

The site combines the two companies' catalogs and uses Sibelius' *Interval* Enabling Technology to enable customers to view the music, transpose keys, select instrumentation, print the piece and even play the scores using Sibelius' downloadable Score viewer.

Additionally, EMI songs are being featured in Hal Leonard's new CD-ROM Sheet Music series, which launched in January and provides musicians with unlimited on-screen viewing of hit songs with the permission to go online and print one copy of each, transpose any song to any key and listen to the songs in MIDI playback. EMI songs are currently included on the Motown piano/vocal/guitar CD-ROM and on Nirvana and Blink-182 guitar tablature titles on Hal Leonard's Sheet Music Direct Web site.

"We're very pleased to further our relationship with our long-term ally EMI," Hal Leonard chairman/CEO Keith Wanders says. "This new agreement will make thousands of highly desirable songs in digital format conveniently available to customers around the world."

EMI chairman/CEO Martin Bandier adds, "One of our primary

goals is to ensure that our songwriters' compositions are exploited as widely as possible, and we have long been a proponent of using technology to further our business. We are delighted to partner with Hal Leonard in many exciting new uses of our digital song files."

SONGWRITERS GUILD SEMINAR:

The Songwriters Guild Foundation, in association with the Songwriters Guild of America (SGA), has slotted its first annual The Write Key seminar for Nov. 13-16 in Orange Beach, Ala., as part of the Frank Brown

International Songwriters Festival. Seminar sessions will cover the creative process itself and writing and co-writing songs tailored to specific recording artists, SGA Southern regional director Rundi Ream says. "In addition, song critique sessions will focus on songs that have already been written, as well as the co-writes in progress," Ream says.

Among the songwriters signed on as panelists, mentors and evalu-

ators are Rick and Janis Carnes, Casey Kelley, Jill Colucci and Randy Sharp. Aspiring tunesmiths in attendance will get a chance to co-write with their peers, as a panel of top music publishers judges whether the songs are ready to be demoed and pitched. Songs that make the grade will then be pitched by the SGA directly to major-label artists.

Words & Music

By Jim Bessman
bessman@billboard.com



The Write Key, which takes place at the Tropical Island House Hotel in Orange Beach, is a major addition to the Frank Brown Festival, which annually draws hundreds of songwriters to the beach bars, lounges and performance halls from Gulf Shores, Ala., to Pensacola, Fla. It is named after the late night watchman at the Flora-Bama Lounge songwriters hangout. Tuition is \$140 for SGA members and \$195 for non-mem-

bers who pre-register before Aug. 29; an additional \$40 will be charged thereafter. More info is available at the SGA's songwriters.org Web site.

SESAC'S NEW DIRECTORS: SESAC has named Pat Collins and David Shuman to its board of directors, expanding the board to nine members.

Collins is SESAC's senior VP of licensing. Shuman is a partner at Bridger Capital, a New York-based investment fund, and is responsible for the firm's media and communications investments.

In other SESAC news, multi-genre songwriter/producer Billy Mann, cleveler of hits for the likes of Martina McBride, Chaka Khan, Kenny G and Celine Dion, has signed with the performing-rights organization.

RETURNING THE FAVOR: The Dixie Chickens of using Elvis Costello's version of Nick Lowe's "What's So Funny 'Bout Peace, Love and Understanding" as the title of their pre-concert music (*Billboard*, July 12). Just before Costello took the stage July 12 at Central Park's SummerStage, the Chicks' recording of Darrell Scott's "Long Time Gone" was among the songs heard over the sound system.



MARDAK EXTENDS EMI DEAL

agreement, EMI songs previously available only to North American customers can now be downloaded worldwide via sheetmusicdirect.com, Hal Leonard's joint-venture Web site with London-based music



Sales 'Now!' And Then

Five new albums enter the top 10 on The Billboard 200, marking the fourth time this year that five or more have done so.

Multi-ac hits compilation 'Now! 13' leads that charge, although it misses all but the chart's top spot (No. 2, 171,000 copies), while three acts notch the biggest Nielsen SoundScan weeks and best Billboard 200 ranks of their careers.

Mya sets new milestones, entering the big chart at No. 3 with 113,000 copies, that handsomely beats the marks set by her second

album in 2000, which began at No. 15 on 72,000 copies. Her "Mo'Nin'" opens at No. 2 on R&B/Hip-Hop Albums, which beats her career peak on that list, earned when her sophomore set checked in at No. 7.

Jane's Addiction is next in line at No. 4—a career high for the band—with an opener of 110,500 units, which marks the best SoundScan frame ever for lead singer Perry Farrell.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com

The first two Jane's albums preceded SoundScan's 1991 launch. The third entered at No. 21 in 1997 on 55,000 copies. Farrell's next band, **Porno for Pyros**, saw a higher Billboard 200 peak than the new "Strays" realizes but saw fewer sales, when its first album started at No. 3 with 87,000 units. A subsequent Pyros album failed the chart in 2001, spending a lone week at No. 177.

The best previous standing for Jane's Addiction happened with second outing *Ritual De Lo Habitual*, which reached No. 19 in 1990. That album had two No. 1s on the Modern Rock chart. Last issue, lead track "Just Because" became the first Jane's chart lead that chart since 1990.

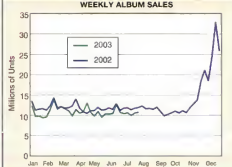
Country singer **Brad Paisley**, like Mya, finds this third time is the charm, setting best marks not only on the big chart (No. 8) and at SoundScan (66,000) but also notching his first No. 1 on Top Country Albums. His second album hit No. 3 on the country list in 2001 while entering the Billboard 200 at 31 with 38,000 copies.

Did you realize that half of the eight albums 311 has placed on The Billboard 200 reached the top 10? The band's latest joins the invasion with its best sales week since 1999, entering at No. 7 (87,000). Its highest rank was in 1997, when "Transistor" started at No. 4 with 128,500 units. Two others since then also hit the top 10, including "Sound-

(Continued on page 78)

Market Watch

A Weekly National Music Sales Report



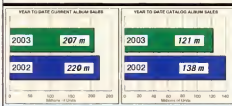
ALBUM SALES			
This Week	10,839,000	This Week 2002	12,009,000
Last Week	10,666,000	Change	< 9.7%
Change	< 1.6%		

SINGLES SALES			
This Week	285,000	This Week 2002	197,000
Last Week	290,000	Change	< 44.7%
Change	< 1.7%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2003	2002	%
Total	365,817,000	335,093,000	(~ 8.4%)
Albums	358,311,000	328,086,000	(~ 42.9%)
Singles	7,506,000	7,007,000	(~ 6.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2003	2002	%
CD	338,972,000	316,510,000	(~ 6.6%)
Cassette	18,470,000	10,552,000	(~ 42.9%)
Other	869,000	1,024,000	(~ 17.8%)



YEAR-TO-DATE SALES BY ALBUM CATEGORY			
	2003	2002	%
Current	219,923,000	206,800,000	(~ 6.0%)
Catalog	138,398,000	121,298,000	(~ 12.4%)
Deep Catalog	95,893,000	85,836,000	(~ 10.5%)

Nielsen SoundScan counts current only sales within the first 18 months of an album's release (12 months for catalog and album). Titles that enter the top 10 of The Billboard 200, however, receive no discount. Titles that enter the top 10 in one category but not the other are counted only in that category.

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Korn's 'Time' Among Idols

I'm not sure how high an elephant's eye is, but that's about how high **Korn** is on The Billboard Hot 100, where "Did My Time" (Immortal/Epic) enters at No. 38. It's the highest-debuting title not related to "American Idol" in 2003. The three highest-ranking new entries of the calendar year are the No. 1 debut of "This Is the Night" (RCA) by Clay Aiken, the No. 2 opening of "Flying Without Wings" (J) by Ruben Studdard and the No. 4 start of "God Bless the U.S.A." (RCA) by the American Idol Finalists. Korn earns fourth place on the list of the year's highest new entries by combining a healthy first week of sales with some airplay. The single debuts on Hot 100 Singles Sales at No. 2, pushing Studdard's "Flying Without Wings" down to No. 3 after six weeks in the runner-up spot. Aiken remains No. 1 for an eighth week.

"Did My Time" is only the second Korn song to appear on the Hot 100. "Here to Stay" managed to reach No. 72 the week of May 25, 2002.

ROCK TRIO: Three veteran rock acts all have albums entering The Billboard 200 this issue. Ten years after "Alive III" peaked at No. 9, Kiss is back with "Symphony: Alive IV" (Kiss/Sanctuary), new at No. 18. The original "Alive II" also peaked at No. 9, in 1978. "Alive II" went to No. 7. This fourth album in the series is the highest-ranking Kiss

Chart Beat

By Fred Bronson
fbronson@billboard.com



set since "Psycho-Circus" topped out at No. 3 in October 1998. The band's album chart span expands to 29 years, three months and three weeks, dating back to the debut of a self-titled LP in April 1974.

Washington state's Queensrÿche returns with "Tribes" (Sanctuary), a new entry at No. 56. It's the hard-rock band's highest-ranking title since "Q2K2" sailed to No. 46 in October 1999. The group is just one month shy of a 30-year chart span, as its self-titled debut album entered the chart the week of Sept. 17, 1983.

Originally formed in Rockford, Ill., Cheap Trick returns with "Special One" (Cheap Trick Unlimited/Big3), a new entry at No. 128. It's the group's first chart entry since a self-titled CD peaked at No. 99 in 1997. The band's album chart span stretches to 25 years, 10 months and two weeks, counting back to the debut of "In Color" in 1977.

STILL 'CRAZY' AFTER ALL THESE WEEKS: There's no change at the top of The Billboard Hot 100, so "Crazy in Love" (Columbia) by Beyoncé Featuring Jay-Z is No. 1 for the fifth week. That makes it the second-longest-running chart-topper of 2003, runner-up to 50 Cent's "In Da Club," which had a nine-week reign.

"All I Have" by Jennifer Lopez Featuring LL Cool J and "21 Questions" by 50 Cent Featuring Nate Dogg both had four-week runs at No. 1.

AUGUST 9
2003

THE BILLBOARD 200.

 Sales data compiled by Nielsen
SoundScan

WEEK LAST WEEK	THIS WEEK	ARTIST IMPACT / NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST IMPACT / NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	SOUNDTRACK RCA/REPRISE/SONY MUSIC (R) 10-10-03	NUMBER 1 2 Weeks At Number 1	1	1	49	10	PAT GREEN SONY MUSIC (R) 10-10-03	Wave De Wave	10
2	2	THE HOT SHOT DEBUT SONY MUSIC (R) 10-10-03	Hot Shot Debut	1	1	15	36	JACK JOHNSON JACK JOHNSON/REPRISE (R) 10-10-03	On And On	3
3	3	VARIOUS ARTISTS SONY MUSIC (R) 10-10-03	More Than You Think You Are	6	1	51	47	MATCHBOX TWENTY SONY MUSIC (R) 10-10-03	More Than You Think You Are	6
4	4	MYA A&M/REPRISE/SONY MUSIC (R) 10-10-03	Mooding 3	3	1	52	45	THE ALL-AMERICAN REJECTS SONY MUSIC (R) 10-10-03	The All-American Rejects	25
5	5	JANE'S ADDICTION Geffen/REPRISE (R) 10-10-03	Strays 4	4	1	35	9	TRACE ADAMS SONY MUSIC (R) 10-10-03	Greatest Hits Collection, Volume I	9
6	6	BEYONCÉ COLUMBIA/REPRISE/SONY MUSIC (R) 10-10-03	Dangerously In Love 1	1	1	53	50	GUINIVINE SONY MUSIC (R) 10-10-03	The Seaside	6
7	7	CHIMY SONY MUSIC (R) 10-10-03	Jackpot 2	2	1	55	50	SUPERJON RITUAL SONY MUSIC (R) 10-10-03	A Lethal Dose Of American Heart	55
8	8	311 VIRGIN/REPRISE (R) 10-10-03	Everlov 7	7	1	56	50	QUEENSRYCHE SONY MUSIC (R) 10-10-03	Tribal	56
9	9	BRAD PAISLEY SONY MUSIC (R) 10-10-03	Med De The Tires 8	8	1	57	—	DA BRAT SONY MUSIC (R) 10-10-03	Limeite, Lav & Nicotole	17
10	10	ASHANTI SONY MUSIC (R) 10-10-03	Chapter II 1	1	1	58	59	JUSTIN TIMBERLAKE SONY MUSIC (R) 10-10-03	Justified 2	2
11	11	EVANESCENCE SONY MUSIC (R) 10-10-03	Fallen 3	3	1	59	35	SOUNDTRACK SONY MUSIC (R) 10-10-03	Charlie's Angels: Fall Theme	12
12	12	BROOKS & DUNN SONY MUSIC (R) 10-10-03	Red Dirt Road 4	4	1	60	54	LI' KIM SONY MUSIC (R) 10-10-03	La Belle Mella	5
13	13	50 CENT SONY MUSIC (R) 10-10-03	Get Rich Or Die Tryin' 1	1	1	61	57	LUMIDEE SONY MUSIC (R) 10-10-03	Almost Famous	22
14	14	NORAH JONES SONY MUSIC (R) 10-10-03	Come Away With Me 1	1	1	62	40	GEORGE STRAIT SONY MUSIC (R) 10-10-03	Honkytonktown	5
15	15	LUTHER VANDROSS SONY MUSIC (R) 10-10-03	Dance With My Father 1	1	1	63	61	TRAF SONY MUSIC (R) 10-10-03	Trapi	42
16	16	LINKIN PARK SONY MUSIC (R) 10-10-03	Meteore 1	1	1	64	—	MACY GRAY SONY MUSIC (R) 10-10-03	The Trouble With Myself	44
17	17	THRICE SONY MUSIC (R) 10-10-03	The Artist Is The Ambulance 16	16	1	65	79	THE ATARIS SONY MUSIC (R) 10-10-03	So Long, America	24
18	18	MICHELLE BRANCH SONY MUSIC (R) 10-10-03	Hotel Paper 2	2	1	66	62	EMINEM SONY MUSIC (R) 10-10-03	The Eminem Show 1	1
19	19	KISS SONY MUSIC (R) 10-10-03	Symphony: Alive IV 18	18	1	67	62	SOUNDTRACK SONY MUSIC (R) 10-10-03	American Wedding	67
20	20	CHER SONY MUSIC (R) 10-10-03	The Very Best Of Cher 4	4	1	68	57	VARIOUS ARTISTS SONY MUSIC (R) 10-10-03	Worship Together: I Could Sing Of Your Love Forever	39
21	21	METALLICA SONY MUSIC (R) 10-10-03	Unleashed 1	1	1	69	71	JOHN MAYER SONY MUSIC (R) 10-10-03	Room For Squares	8
22	22	TOBY KEITH SONY MUSIC (R) 10-10-03	Stripped 2	2	1	70	85	JOE BUDDEN SONY MUSIC (R) 10-10-03	Joe Budden	8
23	23	COPLAND SONY MUSIC (R) 10-10-03	A Rush Of Blood To The Head 5	5	1	81	49	MERCYME SONY MUSIC (R) 10-10-03	Almost There	67
24	24	SEAN PAUL SONY MUSIC (R) 10-10-03	Destiny Fock 9	9	1	72	49	VARIOUS ARTISTS SONY MUSIC (R) 10-10-03	Now 12 3	3
25	25	KELLY CLARKSON SONY MUSIC (R) 10-10-03	Thankful 1	1	1	73	92	RASCAL FLATTS SONY MUSIC (R) 10-10-03	Melt 5	5
26	26	LONESTAR SONY MUSIC (R) 10-10-03	From There To Here: Greatest Hits 7	7	1	74	58	AVRIL LAVIGNE SONY MUSIC (R) 10-10-03	Let Go 2	2
27	27	SOUNDTRACK SONY MUSIC (R) 10-10-03	The Lizzie McGuire Movie 6	6	1	58	53	DAVID BANNER SONY MUSIC (R) 10-10-03	Mississippi: The Album	13
28	28	EVE SONY MUSIC (R) 10-10-03	It's All In Your Head 27	27	1	56	32	BUDDY JEWELL SONY MUSIC (R) 10-10-03	Buddy Jewell	13
29	29	STAINED SONY MUSIC (R) 10-10-03	14 Shades Of Grey 1	1	1	75	80	JASON MRAZ SONY MUSIC (R) 10-10-03	Waiting For My Rocket To Come	64
30	30	GOOD CHARLOTTE SONY MUSIC (R) 10-10-03	The Young And The Hopeless 7	7	1	80	85	TIM MCGRAW SONY MUSIC (R) 10-10-03	Tim McGraw And The Dancehall Doctors	2
31	31	BLACK & VEY PEAS SONY MUSIC (R) 10-10-03	Elephant 30	30	1	79	78	3 DOORS DOWN SONY MUSIC (R) 10-10-03	Away From The Sun 8	8
32	32	\$: GREATEST GAINER \$:				60	49	VARIOUS ARTISTS SONY MUSIC (R) 10-10-03	Totally Hip Hop	48
33	33	CHRISTINA AGUILERA SONY MUSIC (R) 10-10-03	Stripped 2	2	1	61	11	THALIA SONY MUSIC (R) 10-10-03	Thalia	11
34	34	AUDIOSLAVE SONY MUSIC (R) 10-10-03	Audioslave 7	7	1	62	69	SIMPLE PLAN SONY MUSIC (R) 10-10-03	No Pads, No Helmets...Just Balls	36
35	35	MONICA SONY MUSIC (R) 10-10-03	After The Storm 1	1	1	66	68	KID ROCK SONY MUSIC (R) 10-10-03	Cocky 3	3
36	36	ANNIE LENNOX SONY MUSIC (R) 10-10-03	Bare 4	4	1	84	70	SOUNDTRACK SONY MUSIC (R) 10-10-03	Pirates Of The Caribbean: The Curse Of The Black Pearl	84
37	37	SHANIA TWAIN SONY MUSIC (R) 10-10-03	Up! 1	1	1	78	70	GOODSMACK SONY MUSIC (R) 10-10-03	Facelless 1	1
38	38	THE BEACH BOYS SONY MUSIC (R) 10-10-03	The Very Best Of The Beach Boys: Sounds Of Summer 16	16	1	67	57	LED ZEPPELIN SONY MUSIC (R) 10-10-03	How The West Was Won 1	1
39	39	LIL JON & THE EAST SIDE BOYZ SONY MUSIC (R) 10-10-03	Kings Of Crunk 15	15	1	73	54	UNCLE KRACKER SONY MUSIC (R) 10-10-03	No Stranger To Shame	43
40	40	THE WHITE STRIPES SONY MUSIC (R) 10-10-03	Elephant 30	30	1	68	63	THE ISLEY BROTHERS FEATURING RONALD ISLEY SONY MUSIC (R) 10-10-03	Body Kiss 1	1
41	41	THREE & MAFIA SONY MUSIC (R) 10-10-03	De Unbeatable 4	4	1	89	66	VIOLENT J SONY MUSIC (R) 10-10-03	Wizard Of The Hood (EP)	89
42	42	JIMMY BUFFETT SONY MUSIC (R) 10-10-03	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection 9	9	1	90	83	AFI SONY MUSIC (R) 10-10-03	Sing The Scrow	5
43	43	RADIOHEAD SONY MUSIC (R) 10-10-03	hail To The Chief 3	3	1	77	72	COLD SONY MUSIC (R) 10-10-03	Year Of The Spider 3	3
44	44	TRAIN SONY MUSIC (R) 10-10-03	My Private Nation 6	6	1	72	54	THE PETER MALKIN GROUP FEATURING NORAH JONES SONY MUSIC (R) 10-10-03	New York City	54
45	45	R. KELLY SONY MUSIC (R) 10-10-03	Chocolate Factory 1	1	1	—	—	KEITH MURRAY SONY MUSIC (R) 10-10-03	He's Keith Murray	40
46	46	JEWEL SONY MUSIC (R) 10-10-03	2 Feet 2 Femmes 5	5	1	69	66	SOUNDTRACK SONY MUSIC (R) 10-10-03	Masked And Anonymous	94
47	47	KENNY CHESNEY SONY MUSIC (R) 10-10-03	No Shoes, No Shirt, No Problems 1	1	1	79	66	BONE CRUSHER SONY MUSIC (R) 10-10-03	AttaCHUN!	11
48	48	CELINE DION SONY MUSIC (R) 10-10-03	One Heart 2	2	1	63	59	LIZ PHAIR SONY MUSIC (R) 10-10-03	Lu Ptah 27	27
49	49	FABOLOUS SONY MUSIC (R) 10-10-03	Street Dreams 3	3	1	97	88	BRONCO: EL GIGANTE DE AMERICA SONY MUSIC (R) 10-10-03	Siempre Arriba	97
50	50					98	75	FLEETWOOD MAC SONY MUSIC (R) 10-10-03	Say You Will 3	3
51	51					99	99	YELLOWCARD SONY MUSIC (R) 10-10-03	Ocean Avenue	99

THIS WEEK	LAST WEEK	LAST WEEK 2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK PEAK POSITION	LAST WEEK	LAST WEEK 2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK PEAK POSITION	
100	119	115	JO JOE MESSINA CAPRI 1000 1000	Greatest Hits	14	100	121	DARREY WORLEY J&R 001 001 001 001	Have You Forgotten?	4	
101	94	88	KIDZ BOP KIDS MCA 100 100 100 100	Kidz Bop 3	17	151	125	JIMMY WAYNE CHRISTIAN MUSIC/CHRISTIAN MUSIC 100 100 100	Jimmy Wayne	64	
102	109	120	MARCOON 5 OCTOBER 1000 1000 1000 1000	Songs About Jesse	102	106	108	JAHEIM EASTN 100 100 100 100	Still Ghetto	8	
103	96	87	VARIOUS ARTISTS THE GREATEST 1000 1000 1000 1000	Years Wasted Your 2003 Compilation	21	131	123	JOSH GROBAN A&R 100 100 100 100	Josh Groban	8	
104	100	97	SOUNDTRACK MCA 100 100 100 100	Chicago	2	164	166	DISTURBED A&R 100 100 100 100	Believe	1	
105	NEW	1	MAC 10 MCA 100 100 100 100	Ghetto Gutter & Gangsta	105	108	127	TYRESA J&R 100 100 100 100	I Wanna Go There	16	
106	103	98	JAMES TAYLOR MCA 100 100 100 100	The Best Of James Taylor	11	166	141	ELTON JOHN A&R 100 100 100 100	Greatest Hits 1970-2002	16	
107	155	94	ALISON KRAUSS + UNION STATION MCA 100 100 100 100	PACASETTER	36	157	131	VARIOUS ARTISTS MCA 100 100 100 100	Totally R&B	66	
108	74	64	VARIOUS ARTISTS MCA 100 100 100 100	Reggae Gold 2003	43	159	133	T.A.T.U. A&R 100 100 100 100	200 KMH In The Wrong Lane	13	
109	91	76	STEELY DAN MCA 100 100 100 100	Everything Must Go	9	165	165	JOHN MAYER A&R 100 100 100 100	Any Given Thursday	17	
110	87	89	DANIEL BEDINGFIELD MCA 100 100 100 100	Gotta Get Thru This	41	165	165	SOUNDTRACK MCA 100 100 100 100	Glenn's Kim Possible	161	
111	86	86	NELLY MCA 100 100 100 100	Nellyville	1	162	NEW	CHRIS LEDOUX MCA 100 100 100 100	Horsepower	162	
112	93	93	CHEVELLE MCA 100 100 100 100	Wonder What's Next	14	165	117	THIRD DAY MCA 100 100 100 100	Offerings II: All I Have To Give	18	
113	92	82	SARAH BRIGHTMAN MCA 100 100 100 100	Haven	29	164	161	MONTGOMERY GENTRY MCA 100 100 100 100	My Town	26	
114	94	94	LOS TIGRES DEL NORTE MCA 100 100 100 100	Herencia Musical: 20 Corridos Inolvidables	67	164	121	SO CENT MCA 100 100 100 100	The New Breed	2	
115	62	62	GANG STARR MCA 100 100 100 100	The Ownerz	18	166	122	MEST MCA 100 100 100 100	Meat	64	
116	92	69	WILLIE NELSON & FRIENDS MCA 100 100 100 100	Live And Kickin'	42	167	143	JENNIFER LOPEZ MCA 100 100 100 100	This Is Me...Then	2	
117	102	95	DIXIE CHICKS MCA 100 100 100 100	Homes	1	168	125	SOUNDTRACK MCA 100 100 100 100	8 Mile	1	
118	93	93	WEIRD AL YANKOVIC MCA 100 100 100 100	Poodle Hat	17	169	NEW	BISHOP PAUL S. MORTON & THE GBCFC MASS CHOIR MCA 100 100 100 100	Let It Rain	169	
119	81	81	SOUNDTRACK MCA 100 100 100 100	American Idol Season 2: All-Time Classic American Love Songs	2	170	156	QUEENS OF THE STONE AGE MCA 100 100 100 100	Songs For The Deaf	17	
120	105	106	MARTINA MCBRIDE MCA 100 100 100 100	Greatest Hits	5	171	165	DONNIE MCLURKIN MCA 100 100 100 100	Donnie McClurkin...	31	
121	90	74	DEPTONES MCA 100 100 100 100	Dulness	2	172	136	PLAY MCA 100 100 100 100	Regley	67	
122	112	100	KEITH URBAN MCA 100 100 100 100	Golden Road	11	173	126	LISA MARIE PRESLEY MCA 100 100 100 100	To Whom It May Concern	10	
123	108	102	THE MARS VOLTA MCA 100 100 100 100	On-Leaved In The Conservator	39	174	117	DWIGHT YOAKAM MCA 100 100 100 100	Population: Me	75	
124	104	104	GUSTER MCA 100 100 100 100	Keep It Together	35	175	166	BKZ MCA 100 100 100 100	Paedemonium!	10	
125	95	85	TRACY BYRD MCA 100 100 100 100	The Truth About Me	33	176	NEW	FOUNTAINS OF WAYNE MCA 100 100 100 100	Welcome Interstate Managers	150	
126	136	136	STACIE ORRICO MCA 100 100 100 100	Stacie Orrico	59	177	167	SOUNDTRACK MCA 100 100 100 100	Lara Croft: Tomb Raider: The Cradle Of Life	177	
127	117	118	KEM MCA 100 100 100 100	Kemistry	94	178	115	HEATHER HEADLEY MCA 100 100 100 100	This Is Who I Am	38	
128	NEW	1	CHAMP TRICK MCA 100 100 100 100	Special One	128	179	164	SWITCHFOOT MCA 100 100 100 100	The Beautiful Letdown	85	
129	126	119	VARIOUS ARTISTS MCA 100 100 100 100	WDW Worship (Yellow)	44	180	NEW	GAVIN DEGRAW MCA 100 100 100 100	Charist	180	
130	107	101	MARILYN MANSON MCA 100 100 100 100	The Golden Age Of Grief	1	181	157	LESS THAN JAKE MCA 100 100 100 100	Antism	45	
131	110	96	FRANKIE J MCA 100 100 100 100	What's A Man To Do?	53	182	137	RANDY TRAVIS MCA 100 100 100 100	Rise And Shine	73	
132	116	112	RED HOT CHILI PEPPERS MCA 100 100 100 100	By The Way 2	83	139	151	VENDETITA RED MCA 100 100 100 100	Between The Never And The Now	101	
133	118	107	FOO FIGHTERS MCA 100 100 100 100	One By One	3	184	162	LUCINDA WILLIAMS MCA 100 100 100 100	World Without Tears	18	
134	114	103	KENNY G MCA 100 100 100 100	Ultimate Kenny G	42	185	187	MUDVAYNE MCA 100 100 100 100	The End Of All Things To Come	17	
135	132	129	SANTANA MCA 100 100 100 100	Shamee	1	186	94	THE USED MCA 100 100 100 100	Maybe Memories	64	
136	115	149	SMILE EMPTY SOUL MCA 100 100 100 100	Smile Empty Soul	115	158	164	SOUNDTRACK MCA 100 100 100 100	Lizzie McGuire	31	
137	122	116	ROD STEWART MCA 100 100 100 100	It Had To Be You... The Great American Songbook	4	180	139	MADONNA MCA 100 100 100 100	America's Life	1	
138	154	170	BRAND NEW MCA 100 100 100 100	Dupa Entenlo	63	189	132	LYNYRD SKYNYRD MCA 100 100 100 100	Vicious Cycle	30	
139	129	124	LIVE MCA 100 100 100 100	Bids Of Pray	28	190	NEW	EARN SCRUGGS/DOC WATSON/RICKY SKAGGS MCA 100 100 100 100	The Three Pickers	190	
140	130	127	JOE NICHOLS MCA 100 100 100 100	Mea With A Memory	72	191	160	191	I Love It	124	
141	89	80	BLU CANTRELL MCA 100 100 100 100	Bittersweet	37	192	166	THE USED MCA 100 100 100 100	The Used	63	
142	163	NEW	CELIA CRUZ MCA 100 100 100 100	Hits Mix	162	193	133	193	Floetic	193	
143	NEW	1	VARIOUS ARTISTS MCA 100 100 100 100	Worship Together: Be Glorified	136	194	NEW	CANIBUS MCA 100 100 100 100	Up The Jack	194	
144	137	126	MICHAEL McDONALD MCA 100 100 100 100	Microw	78	186	130	186	SNOOP DOGG MCA 100 100 100 100	Paid The Cost To Be A Believer	12
145	120	99	SOUNDTRACK MCA 100 100 100 100	How To Lose A Guy In 10 Days	96	195	NEW	SHERYL CROW MCA 100 100 100 100	C'mon, C'mon	2	
146	134	135	ROONEY MCA 100 100 100 100	Rooney	133	197	178	197	ALKAHINE TRO MCA 100 100 100 100	Great Mornin'	20
147	169	NEW	THE ROOTS MCA 100 100 100 100	Phrenology	28	199	NEW	JOSH KELLEY MCA 100 100 100 100	For The Birds	199	
148	111	90	SOUNDTRACK MCA 100 100 100 100	The Movie Released: The Album	5	199	NEW	C-BO MCA 100 100 100 100	The Mobfather	199	
149	NEW	1	BRIAN MCCOMAS MCA 100 100 100 100	Brian McComas	149	200	179	184	PINK MCA 100 100 100 100	Mission: Impossible	199


● Albums with the greatest sales gains this week. ● Recording Industry Assoc. Of America (RIAA) certification for net shipment of 500,000 album units (10x). ▲ RIAA certification for net shipment of 1 million units (platinum). ◆ RIAA certification for net shipment of 10 million units (diamond). Numerical followings: Platinum or Diamond (platin) indicates album's multi-platinum level; for bonus and double albums with a running time of 130 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 130,000 units (10x). Certification for 300,000 units (Platin). Certification for 600,000 units (Diamond). *Annual releases (LP is available). Most type prices, and CD prices for 1995 and WEA labels, are suggested retail. Type prices marked LC and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest-Gain shows chart's largest unit increase. Greatest multi-discs gains

Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by



SoundScan

LAST WEEK	Sales data and internet sales reports compiled by		Nielsen SoundScan	Title	WEEKEND SALES 2003/04
	ARTIST	WEEKEND & WEEKEND-TO-DATE LABEL			
		 NUMBER 1	1 Week At Number 1		
	THRICE	RELIVE (REVENUE)	The Art In The Ambulance	16	
	PEARL JAM	EPIC RECORDS MUSIC	Mossesfire, MA. July 1, 2003	16	
	PEARL JAM	EPIC RECORDS MUSIC	Holliston, MA. July 14, 2003	16	
2	NORAH JONES	A & J MUSIC (JIVE) (JIVE)	Come Fly With Me	13	
3	SENSES FAIL	SHINE MUSIC (REVENUE) (JIVE)	From The Depths Of Dreams (EP)	13	
	EVE & KID ROCK		It's All In Your Head	27	
	JANE'S ADDICTION	CAPTIVE MUSIC	Strays	4	
	PRINCE	WPN (JIVE)	N.E.W.S.	4	
	DA BRICK	WPN (JIVE)	The Big Bang	4	
	SOUNDTRACK	OLIVIA RECORDS	Pravos Of The Caribbean: The Curse Of The Blood	84	
	KISS	SONY MUSIC (SONY)	Symphony Alive 18	18	
9	VARIOUS ARTISTS	WALT DISNEY MUSIC	Radio Disney, June 5	16	
	ANNIE LENNOX	A & J MUSIC	Base	34	
	PEARL JAM	EPIC RECORDS MUSIC	Mossesfire, MA. July 1, 2003	16	
13	EVANESCENCE	A & J MUSIC (JIVE)	Fallacy	10	
	PEARL JAM	EPIC RECORDS MUSIC	Boston, MA. July 2, 2003	16	
	COLLEEN CROTCH	EPIC RECORDS MUSIC	Dangeroously In Love	5	
10	VARIOUS ARTISTS	MAI MUSIC (MAI) (JIVE) (JIVE)	Winning Together: I Could Sing Of Your Love Forever	68	
	CHER	SONY MUSIC (SONY) (SONY)	The Very Best Of Cher	19	
	SOUNDTRACK	COLUMBIA TRIUMPH MUSIC	Mashed And Assorted	94	
16	COLDFLAY	A & J MUSIC (JIVE)	A Rush Of Blood To The Head	22	
	RADIOHEAD	CAPTIVE MUSIC	Hail To The Thief	21	
	CHIEP TRUCK	SHINE MUSIC (REVENUE) (JIVE)	Special One	720	
17	THE EARLY NOVEMBER	SHINE MUSIC (REVENUE) (JIVE)	For All Of This (EP)	16	
6	PEARL JAM	EPIC RECORDS MUSIC	New York City, NY. July 14, 2003	16	

As Internet Advertiser, our sales reflects physical address utilized through Internet media. As National Advertiser, our sales reflects data captured by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. * Albums with the greatest sales gains since 2000. # Recurring Industry. All of America (NIA) certification for net shipments of 500,000 albums units (Gold). ** RIAA certification for net shipment of 1 million units (Platinum). *** RIAA certification for net shipment of 10 million units (Diamond). † Normal Album Shipments or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multipliers (ships by the number of discs and/or tapes). RIAA Last Inventory : 1 Certification for net shipment of 100,000 units (Two x). 2 Certification of 300,000 units (Platinum). 3 Certification of 600,000 units (Multi-Platinum). *America indicates only available. [NIA] indicates part or present Networker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 9
2003 **Billboard** TOP SOUNDTRACKS

Sales data provided for



SoundScan

LAST WEEK		Sales (data compiled by Nielsen SoundScan)		WEEKS ON CHART
	TITLE	NUMBER 1	IMPACT & ALBUMS/CHRISTIANITY LABELS	
1	BAD BOYS II	2 Weeks At Number 1		
2	THE LITTLE MCCOURE MOVIE ▲			
3	2 FAST 2 FURIOUS			
4	CHARLIE'S ANGELS: FULL THROTTLE		DESTROYING THE PEACE ▲	REAL DISNEY MUSIC
5	AMERICAN WEDDING			COLUMBIA TRIANGLE MUSIC
6	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL			
7	MASKED AND ANONYMOUS			
8	CHICAGO ▲			
9	AMERICAN COUNTRY SEASON 3: ALL-TIME CLASSIC AMERICAN LOVE SONGS			EPIC/RESONANCE MUSIC
10	HOW TO LOSE A GUY IN 10 DAYS			SEA STAR/SONY
11	THE WRETCH RELOADED: THE ALBUM ▲		WRETCH RELOADED (THE ALBUM)	UNIVERSAL
12	DISNEY'S KIM POSSIBLE			
13	8 MILE ▲			
14	LARA CROFT, TOMB RAIDER: THE CRADLE OF LIFE			
15	THE LITTLE MCCOURE ▲			
16	O BROTHER, WHERE ART THOU? ▲			
17	HOW TO DEAL			
18	HOLES			
19	A WALK TO REMEMBER ●			
20	SHREK ▲			
21	DAREDEVIL: THE ALBUM ●			
22	MOLIN ROUGE ▲			
23	DISNEY'S LILO & STITCH ▲			
24	COTYOTE UGLY ▲			
25	SPIRIT: STALLION OF THE CIMARRON			

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

10	Deans Down	10	Big Cat	11	G/O 134	11	Kiss 18	11	Michael McDonald	144	Rothrock 45	12	The Loose Moose Move	26	The Urban 186
11	Down 12	11	Big Cat	11	The McGuffin	11	Kiss 18	11	Ray Charles 54	145	Rothrock 45	12	The Loose Moose Move	26	The Urban 186
12	Down 12	12	Down 12	12	Down 12	12	Down 12	12	Down 12	12	Down 12	12	Down 12	12	Down 12
13	Down 13	13	Down 13	13	Down 13	13	Down 13	13	Down 13	13	Down 13	13	Down 13	13	Down 13
14	Down 14	14	Down 14	14	Down 14	14	Down 14	14	Down 14	14	Down 14	14	Down 14	14	Down 14
15	Down 15	15	Down 15	15	Down 15	15	Down 15	15	Down 15	15	Down 15	15	Down 15	15	Down 15
16	Down 16	16	Down 16	16	Down 16	16	Down 16	16	Down 16	16	Down 16	16	Down 16	16	Down 16
17	Down 17	17	Down 17	17	Down 17	17	Down 17	17	Down 17	17	Down 17	17	Down 17	17	Down 17
18	Down 18	18	Down 18	18	Down 18	18	Down 18	18	Down 18	18	Down 18	18	Down 18	18	Down 18
19	Down 19	19	Down 19	19	Down 19	19	Down 19	19	Down 19	19	Down 19	19	Down 19	19	Down 19
20	Down 20	20	Down 20	20	Down 20	20	Down 20	20	Down 20	20	Down 20	20	Down 20	20	Down 20
21	Down 21	21	Down 21	21	Down 21	21	Down 21	21	Down 21	21	Down 21	21	Down 21	21	Down 21
22	Down 22	22	Down 22	22	Down 22	22	Down 22	22	Down 22	22	Down 22	22	Down 22	22	Down 22
23	Down 23	23	Down 23	23	Down 23	23	Down 23	23	Down 23	23	Down 23	23	Down 23	23	Down 23
24	Down 24	24	Down 24	24	Down 24	24	Down 24	24	Down 24	24	Down 24	24	Down 24	24	Down 24
25	Down 25	25	Down 25	25	Down 25	25	Down 25	25	Down 25	25	Down 25	25	Down 25	25	Down 25
26	Down 26	26	Down 26	26	Down 26	26	Down 26	26	Down 26	26	Down 26	26	Down 26	26	Down 26
27	Down 27	27	Down 27	27	Down 27	27	Down 27	27	Down 27	27	Down 27	27	Down 27	27	Down 27
28	Down 28	28	Down 28	28	Down 28	28	Down 28	28	Down 28	28	Down 28	28	Down 28	28	Down 28
29	Down 29	29	Down 29	29	Down 29	29	Down 29	29	Down 29	29	Down 29	29	Down 29	29	Down 29
30	Down 30	30	Down 30	30	Down 30	30	Down 30	30	Down 30	30	Down 30	30	Down 30	30	Down 30
31	Down 31	31	Down 31	31	Down 31	31	Down 31	31	Down 31	31	Down 31	31	Down 31	31	Down 31
32	Down 32	32	Down 32	32	Down 32	32	Down 32	32	Down 32	32	Down 32	32	Down 32	32	Down 32
33	Down 33	33	Down 33	33	Down 33	33	Down 33	33	Down 33	33	Down 33	33	Down 33	33	Down 33
34	Down 34	34	Down 34	34	Down 34	34	Down 34	34	Down 34	34	Down 34	34	Down 34	34	Down 34
35	Down 35	35	Down 35	35	Down 35	35	Down 35	35	Down 35	35	Down 35	35	Down 35	35	Down 35
36	Down 36	36	Down 36	36	Down 36	36	Down 36	36	Down 36	36	Down 36	36	Down 36	36	Down 36
37	Down 37	37	Down 37	37	Down 37	37	Down 37	37	Down 37	37	Down 37	37	Down 37	37	Down 37
38	Down 38	38	Down 38	38	Down 38	38	Down 38	38	Down 38	38	Down 38	38	Down 38	38	Down 38
39	Down 39	39	Down 39	39	Down 39	39	Down 39	39	Down 39	39	Down 39	39	Down 39	39	Down 39
40	Down 40	40	Down 40	40	Down 40	40	Down 40	40	Down 40	40	Down 40	40	Down 40	40	Down 40

Sales 'Now!' And Then

Continued from page 75

system," which opened at No. 9 with 91,500 copies in 1999.

This issue boasts the largest number of new goods added to the chart since the issue dated June 28, when six albums entered the top 10.

With this being the fourth time in 2003 that five or more titles have bowed inside the top 10, the chart may be headed for a record. There were five weeks in 2001 when The Billboard 200 had five or more new entries in the top 10, a record for the SoundScan era and probably for the chart's history.

LESS 'NOW' THAN BEFORE: The latest episode of the "Now That's"

What I Call Music!" series still fields big hits from big names, but the opener for 'Now! 13' is the smallest first week the line has seen since 1999, when 'Now! 2' also opened at 171,000 copies—and, to put a finer point on it, that one started with about 100 units more than this one.

The previous outing, "Now! 12," started at No. 3 on 256,000 copies in the issue dated April 12.

ROOTS THAT SPRAWL: The re-entry at No. 155 on last issue's Billboard 200 and the subsequent jump to No. 107 by **Alison Krauss & Union Station** comes thanks to the marketing that came with the July 15 release of her group's DVD-Video. National advertising on CMT is one of the planks that helps Krauss' "Live" win the Pacesetter on the big chart (up 49%) and the Greatest Gainer on Top Country Albums. The companion "Live" DVD entered Top Music Videos last

Another Rounder album, "The Three Pickers" by Earl Scruggs, Doc Watson and Ricky Scaggs.



picked up steam even before two big market drivers took place, earning the Pacesetter on the country list (36-28) while entering the big chart at No. 190 (up 62%). Expect more juice for "Pickers" next issue, thanks to a public TV special that began airing July 29. A

long "All Things Considered" segment on NPR will deliver another spike in August.

SHOUT IT OUT LOUD: The new live double-CD from **Kiss**—recorded with an orchestra, no less—scored the veteran band's best sales week since 1998, while some younger rock acts also kick up their heels. "Symphony: Alive IV" opens at No. 18 with 41,000 copies, the best Kiss showing since "Psycho-Circus" began at No. 3 in 1998 with 109,500. Last year, a hits set peaked at No. 52, while the band's boxed set entered at No. 128 in 2001.

Thrice sets up shop at No. 16 (47,500), giving the band its first ink to The Billboard 200. An earlier album peaked at No. 20 on Heatseekers.

A launch at No. 27 is the highest Billboard 200 rank ever for Eve 6, but its opening total, 34,000, is not its best Nielsen SoundScan week.

Its last album sold 5,000 more when it began at No. 34 in 2000, while its self-titled album did 88,000 in Christmas week 1998.

RIM SHOTS: A fast start for the new Christian *Aguilera* track (72-54) on Hot 100 Airplay helps her album win The Billboard 200's Greatest Gainer (41-31, up 13%). "... With a second-week drop of less than 40%, the P. Diddy-produced 'Bad Boys II' soundtrack easily retains the top rung on both The Billboard 200 and Top R&B/Hip-Hop Albums. It has a good shot to lead both charts again next week.... Of the 7,000-copy sum that brings the multi-act 'Worship Together: Be Clarified' back on the big chart at No. 143, 83% of those sales come from direct-to-consumer marketing. The other 'Worship Together' album (No. 68), which won two recent Pacesetter awards, has also seen most of its sales from direct marketing."



1	1	LAST
2	4	
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25	24	

LAST NAME	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

• **Allylamine** is a general anesthetic drug. (Biphenyl-1)

AUGUST 1992

1	1
2	2
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...and the ...

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles)
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

DOWN TUS PERQUENUES AÑJER (EMI/April, ASCAP), ET
SPEED O (Gottahaveitell, BMJ)/Songs of Windswipe
 (R, BMJ)/Songs of Bad Dog, ASCAP/Warner
 (Windswipe, ASCAP), WBW, CS 19
STAR GONE (DreamWorks Songs, ASCAP)/Cheery Lane,
 ASCAP, C.M./WBW, CS 32: H300 65
STEP IN THE NAME OF LOVE (Zomba Songs,
 R/Kelly, BMJ), WGM, RBN 30
STILL BALLIN (Universal, ASCAP)/Black Hipsnamic,
 ASCAP/Antrappi, BMJ/BMG Songs, ASCAP/Pinnacle,
 (T'ack H, BMJ)/FUNK 'N' GOLD, BMJ/Warner-Tamer-
 (BMJ), WGM, RBN 30
STREETS OF HEAVEN (Magic Mustang, BMJ)/White En
 (BMJ, BMI/Aerie And Clyde, ASCAP)/Anthology, ASCAP 12
STUPID GIRL (WB, ASCAP)/Into Everyheart Music.

AP/E.O. Smith, DMG, WSM, Hico 94
EMERALD 003 - AECAR 17 -

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AP/BITE..., ASCAP/WII, ASCAP, HL/WBM, H100 40
THIS ONE'S FOR THE GIRLS (Downtown) Scores:

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TABLE 1. *Continued*

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HY DON'T YOU B I (Anesthetic, BMI/Warner-
 erslane, BMI, WBMA, NBM 56
INTINKLES (Universal-Songs of PolyGram Inter-
 national/Virgin Timber, BMI/Major Bob, ASCAP) CS 38

-Y-

FA NO ERES EL MISMO (Sancerrand Songs,
 Universal, BMI/Universal, ASCAP) LT 47
FA NO ES IGUAL (Soudisk Music, BMI/Logictone,
 Jumping Beans, BMI) LT 15
YOU ALREADY KNOW (Fat Pat Livez, BMI/Lewis Hitz,
 Playsons, BMI) RDM 92
YOU'RE STILL HERE (Carren: BMG, BMI/Silverkiss,
 Songs of Universal, BMI/Hannaberg, BMI),
 NBM, CS 33

It's 'Five O'Clock' At No. 1 Country Singles & Tracks

A duet with Alan Jackson gives Jimmy Buffett his first country chart-topper, as "It's Five O'Clock Somewhere" gains 471 detections and steps 2 to 1 on Hot Country Singles & Tracks.

In a top 10 where the average chart stay is 18 weeks, the summertime drinking song took a comparatively quick eight weeks to hit the summit. "Five O'Clock" is one of only four songs to reach No. 1 in less than 10 weeks since the beginning of 2002 and the only one of those four that doesn't have a patriotic or politically charged theme.

At opposite ends of these rapid ascents, Darryl Worley's "Have You Forgotten" needed just five weeks to reach the top, while Toby Keith's "Courtesy of the Red,



JACKSON (LEFT) AND BUFFETT

White and Blue (The Angry American)" took nine weeks.

Arista Nashville's "Five O'Clock" replaces Brooks & Dunn's "Red Dirt Road" atop the chart, marking the first time any imprint has scored back-to-back No. 1 singles on this chart since Cub Gooden took three in a row in March 2002.

Also making news in country's top 10 this issue is Dierks Bentley's "What Was I Thinkin'," which is the fastest-rising debut song by a new artist so far this year (11-9).

Bentley cracks the top 10 in 17 weeks, besting an 18-week ride into that part of the chart by Jimmy Wayne's "Stay Gone." Wayne claims the highest chart peak (No. 3) of the four debut singles that have made the top 10 in 2003; the only other debut title to reach the top five so far is Aaron Lewis' "You Can't Hide Beautiful" (No. 4).

KRAZY: "Crazy in Love" by Beyoncé Featuring Jay-Z holds at No. 1 on The Billboard Hot 100 for the fifth consecutive week, as the title's listener impressions increase to 158.9 million. That total bests Beyoncé's prior's highest, reached with Destiny's Child's "Independent Women Part I." One of her four No. 1 hits with the group, "Independent" posted 140.5 million impressions in the Dec. 9, 2002, issue.

Hot Shot Debut honors go to

Korn's "Did My Time" at No. 38. The song is from the movie "Lars Croft Tomb Raider: The Cradle of Life" but is not on the film's soundtrack album.

The CD single shifted 26,000 units, landing it at No. 2 on the Hot 100 Singles chart.

This is Korn's second Hot 100 entry and its first top 40 single.

NA, NA, HEY, HEY: After more than doubling airplay on "Na, Na, Na, Na," No. 112 nabs Greatest

Gainer Airplay Nielsen SoundScan is treating sales of this package as separate tracks rather than as an album purchase.

The top Folds track is his cover of the Cure's "In Between Days," which debuts at No. 1 on the Hot Digital Tracks chart with 1,300 downloads.

Silvio Pietrolungo is away this week. Assistance provided by Keith Caulfield.

current, while Super Cat recently signed with Star Trek.

FAST FOLDS: The Hot Digital Tracks chart, Ben Folds hogs five of the top six positions with titles from his new EP "Speed Graphic." The five-song set does not have a UPC code, like the Avril Lavigne

SinglesMinded™

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live EP (Billboard, Aug. 2), and therefore Nielsen SoundScan is treating sales of this package as separate tracks rather than as an album purchase.

The top Folds track is his cover of the Cure's "In Between Days," which debuts at No. 1 on the Hot Digital Tracks chart with 1,300 downloads.

Silvio Pietrolungo is away this week. Assistance provided by Keith Caulfield.

FORMAT	NEW RELEASES WITH TOP 10 CATALOG POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CATALOG POTENTIAL
MAINSTREAM TOP 40	<p>☆ LIZ PHAIR Why Can't I Control 74.2</p> <p>☆ BEU SISTERS I Was Gonna Be a Country Girl 70.4</p>	<p>1 CHRISTINA AGUILERA Can't Hold Us Down RCA/ABC 91.6</p> <p>2 DIFFUSER I Wonder Hollywood 79.8</p> <p>3 THE ATARIS The Boys of Summer COLUMBIA 77.2</p> <p>4 TRACY Headstrong WARNER BROS. 75.4</p> <p>5 STACIE CRICCO There's Gotta Be More to Life VIRGIN 74.4</p>
RHYTHMIC TOP 40	<p>NO NEW SONGS SHOWN TOP 10 CATALOG POTENTIAL THIS WEEK</p>	<p>1 JUSTIN TIMBERLAKE Somerize JIVE 97.0</p> <p>2 BCW We Ride the Columbia 89.0</p> <p>3 TIMBALAND & MAGOO Let's Get It Right 84.0</p> <p>4 JAEHEIM Put That Woman First WARNER BROS. 83.0</p> <p>5 THE STAY Sage Sage LIMITS 74.0</p>
ADULT TOP 40	<p>☆ STAINO So Far Away CLEVER 70.9</p> <p>☆ 3 DOORS DOWN Here Without You LIVING 70.3</p> <p>☆ MATCHBOX TWENTY Bright Lights ATLANTIC 70.2</p>	<p>1 SALIVA Rest in Pieces 10MG 78.8</p> <p>2 BEU SISTERS I Was Gonna Be a Country Girl COLUMBIA 72.6</p> <p>3 THE ATARIS The Boys of Summer COLUMBIA 70.7</p>
MODERN ROCK TOP 40	<p>NO NEW SONGS SHOWN TOP 10 CATALOG POTENTIAL THIS WEEK</p>	<p>1 THREE DASH GRACE I Did Everything About You JIVE 83.5</p> <p>2 MC FIRST AND THE GAME I Believe I Can Fly FAT WRECK CHORDS 75.5</p> <p>3 THE USED The Used Verve REPRISE 74.4</p> <p>4 TRAPT The Sound of Silence WARNER BROS. 73.8</p> <p>5 DASHBOARD CONFIDENTIAL Humble Days VANDANT INTERSCOPE 70.1</p>

Songs are listed tested online by Promosound using multiple tests and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-10 scale; final results are based on weighted positions. Songs with a score of 80 or more are judged to have top 10 catalog potential, although that benchmark number can fluctuate based on the strength of available music. These ratings are song based and have recently changed to reflect changes in their respective markets. Recently Tested: Songs are the five songs tested during the past month with the highest scores. Mainstream Top 40 respondents are divided into two age groups: 13-29 and 30-49. For a complete list of current songs with Top 10 Catalog Potential, see HitPredictor.com, © 2003, HitPredictor and Promosound are trademarks of Think Fast LLC.

AUGUST 9, 2003	MAINSTREAM Billboard® TOP 40...
LAST WEEK	TITLE ARTIST IMPRINT PROMOTION LABEL
1	1 Crazy In Love
2	2 Chasing The Love
3	3 Where Is Love
4	4 Unwell
5	5 Are You Happy Now?
6	6 Rock Wit U (Awww Baby)
7	7 Magic Stick
8	8 New Love You (In On It)
9	9 Where In The Love?
10	10 I Want You
11	11 Drunk Away
12	12 Addicted
13	13 Shake Ya Tailfeather
14	14 Girls And Boys
15	15 Smoother
16	16 Rock Your Body
17	17 Can't Help Myself
18	18 Ignition
19	19 Get Busy
20	20 Right Thru

AUGUST 9, 2003	RHYTHMIC Billboard® TOP 40...
LAST WEEK	TITLE ARTIST IMPRINT PROMOTION LABEL
1	1 Crazy In Love
2	2 Right Thru
3	3 Rock Wit U (Awww Baby)
4	4 Into You
5	5 P.I.M.F.
6	6 Magic Stick
7	7 New Love You (In On It)
8	8 Shake Ya Tailfeather
9	9 Where In The Love?
10	10 I Want You
11	11 Drunk Away
12	12 Addicted
13	13 Shake Ya Tailfeather
14	14 Girls And Boys
15	15 Smoother
16	16 Rock Your Body
17	17 Can't Help Myself
18	18 Ignition
19	19 Get Busy
20	20 Right Thru

AUGUST 9, 2003	ADULT Billboard® TOP 40...
LAST WEEK	TITLE ARTIST IMPRINT PROMOTION LABEL
1	1 Unwell
2	2 Calling All Angels
3	3 Drunk Away
4	4 Bring Me To Life
5	5 Are You Happy Now?
6	6 The Smoother I Never Worry
7	7 So Far Away
8	8 Why Don't You & I
9	9 Why Don't You & I
10	10 Amazing
11	11 Big Yellow Taxi
12	12 Heaven
13	13 Clocks
14	14 Why George
15	15 Why Can't I
16	16 Miss Independent
17	17 Sympathy
18	18 White Flag
19	19 Ready To Breathe
20	20 In So Many Ways

AUGUST 9, 2003	MODERN Billboard® ROCK...
LAST WEEK	TITLE ARTIST IMPRINT PROMOTION LABEL
1	1 Faint
2	2 Jay-Z
3	3 The Boys of Summer
4	4 Seven Nation Army
5	5 Send The Pain Below
6	6 So Far Away
7	7 Headstrong
8	8 The Sound of Silence
9	9 When We Grow A While
10	10 Think Twice
11	11 How We Move To Live
12	12 Benetton O' Bello
13	13 Shogun Girl
14	14 A Little Stone
15	15 Go With The Flow
16	16 Gonna Under
17	17 Shogun Girl
18	18 Did My Time
19	19 Somewhere I Belong
20	20 Low

Compiled from a national sample of data collected by Nielsen Broadcast Data Systems: 122 mainstream top 40, 53 rhythmic top 40, 48 adult top 40 and 68 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by number of detections. Songs with an increase in detections after the previous week are indicated regardless of chart movement. A song which has been on the chart for more than 26 weeks and generally not receive a bubble, even if it drops an additional 26 weeks. Songs below the top 10 on Adult Top 40 are removed from the chart after 26 weeks. *denotes the artist's Billboard status in research data provided by Promosound. © 2003, HitPredictor and Promosound are trademarks of Think Fast LLC.

AUGUST 9 2003 Billboard® HOT 100 AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	Crazy In Love	Beyoncé / Jay-Z	1	1
2	2	Right Thru	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
3	2	Rock Wit U (I've Been Baby)	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
4	3	Magic Stick	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
5	4	Unwell	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
6	5	F.I.M.P.	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
7	6	Never Leave You (Uh Ooh, Uh Ooh)	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
8	7	In These Jeans	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
9	11	Where Is The Love?	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
10	12	Get Low	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
11	13	Shake Ya Tailfeather	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
12	14	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
13	15	Miss Independent	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
14	16	Bring Me To Life	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
15	17	Like Glue	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
16	18	So Gone	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
17	19	Are You Happy Now?	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
18	20	Get Low	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
19	21	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
20	22	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
21	23	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
22	24	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
23	25	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
24	26	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
25	27	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
26	28	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
27	29	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
28	30	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
29	31	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
30	32	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1

LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
33	34	No Slaves, No Shirt, No Problems	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
35	35	Boor For My Horne	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
37	36	I Want You	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
39	37	Calling All Angels	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
41	38	Celebrity	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
43	39	My Front Porch Looking In	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
45	40	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
47	41	When I'm Gone	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
49	42	21 Questions	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
51	43	The Remedy (I Won't Worry)	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
53	44	My Love Is Like... Wo	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
55	45	I Know What You Want	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
57	46	Dance With My Father	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
59	47	Come Over	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
61	48	Ignition	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
63	49	Rock Your Body	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
65	50	Let's Get Down	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
67	51	Read Good Man	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
69	52	No Waaaaaay	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
71	53	Can't Let You Go	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
73	54	Additional	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
75	55	Whit I Thinkin'	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
77	56	No Letting Go	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
79	57	It Won't Be The Last	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
81	58	Sonoma	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1

Billboard® SPECIALS

JOSE JOSE 40 YEAR ANNIVERSARY



In honor of Latin music legend Jose Jose's 40th anniversary, Billboard celebrates with a special tribute. We recount Jose Jose's four decades in the music industry from his first single releases, breakthrough albums in the 70s, film roles in the 80s, and arena tours in the 90s to his recent rediscovery by young Latin musicians.

Issue date: September 6 • ad close: August 12
Gene Smith 646.654.4616 • gsmith@billboard.com



Issue date: September 6 • ad close: August 12
Pat Jennings 646.654.4614 • pjennings@billboard.com

LUXURY REAL ESTATE



Billboard's first-ever spotlight on real estate reports on the state of the market for luxury properties sought after by top artists and executives. We survey leading real estate companies in major music capitals throughout the U.S. and feature capsule reports on individual properties recently put on the market or purchased by music industry executives and artists.

Issue date: September 13 • ad close: August 18
Jeff Serrette 646.654.4597 • jserrette@billboard.com

UPCOMING SPECIALS

ARTIST MANAGEMENT Issue date: September 20 • ad close: August 25
NABARE 20TH ANNIV. Issue date: September 20 • ad close: August 25
STUDIOS & RECORDING Issue date: September 27 • ad close: September 2
NEWBOY COMICS Issue date: September 27 • ad close: September 2
DANCE & ELECTRONICA 2 Issue date: September 27 • ad close: September 2

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AUGUST 9 2003 Billboard® HOT 100 SINGLES SALES™

LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	Don't Stop Believin'	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
2	2	Right Thru	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
3	3	Rock Wit U (I've Been Baby)	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
4	4	Magic Stick	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
5	5	Unwell	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
6	6	F.I.M.P.	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
7	7	Never Leave You (Uh Ooh, Uh Ooh)	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
8	8	In These Jeans	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
9	9	Where Is The Love?	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
10	10	Get Low	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
11	11	Shake Ya Tailfeather	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
12	12	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
13	13	Miss Independent	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
14	14	Bring Me To Life	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
15	15	Like Glue	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
16	16	So Gone	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
17	17	Are You Happy Now?	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
18	18	Get Low	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
19	19	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
20	20	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
21	21	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
22	22	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
23	23	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
24	24	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
25	25	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
26	26	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
27	27	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
28	28	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
29	29	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
30	30	Drill A	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1

AUGUST 9 2003 HOT DIGITAL TRACKS™

LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	Between Dances	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
2	2	Wandering	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
3	3	Give Juicy My Notice	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
4	4	Crash In Love	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
5	5	Oog	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
6	6	Protectors	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
7	7	P.I.M.P.	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
8	8	Rock Your Body	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
9	9	White Flag	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
10	10	Shake Ya Tailfeather	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
11	11	Where Is The Love?	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
12	12	Unwell	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
13	13	Are You Happy Now?	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
14	14	Clocks	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
15	15	Sweetest Cross	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
16	16	Be The Rain	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
17	17	Banana	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
18	18	Intuition	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
19	19	My Love Is Like... Wo	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
20	20	The Scorpions	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
21	21	The Boys Of Summer	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
22	22	When I See You	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
23	23	The Remedy (I Won't Worry)	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1
24	24	Get Dirty	Dr. Dre / Snoop Doggy Doggy / The Black Eyed Peas	1	1

All-Star Lineups Drive TV Specials

Superstars and all-star lineups are the driving forces behind several upcoming music specials on TV.

PBS will begin airing "Soul Comes Home: A Celebration of Stax Records and Memphis Soul Music" Aug. 9. It is a concert that took place April 30 in Memphis to benefit the city's Stax Museum. (Air times vary; check local listings.)

Performers include Solomon Burke, Al Green, Eddie Floyd, Carla Thomas.

Michael McDonald, Rance Allen, Jimmie Vaughan, William Bell, Little Milton and Mavis Staples.

As part of its August pledge drive, PBS is selling the companion CD and DVD of the concert before its retail release date in January 2004 on Shout Factory.

Mark R. Crosby (Mark executive producer) of "We had to get this concert on TV, and PBS was the perfect choice. When people think of Motown, they think of Detroit. With this concert, we want to do the same thing for Stax and Memphis."



MCCARTNEY: JOURNEYS TO RED SQUARE

Crosby adds that a Stax documentary is in the works, and he hopes to bring it to TV.

Meanwhile, UPN will air "The 2003 Essence Music Festival," a two-hour, condensed version of the event that took place July 3-5 at the Louisiana Superdome in New Orleans. The UPN program (at 8 p.m. ET/PT Sept. 12) will feature performances from Ashanti, Enkaya Bush, Faith Evans, Jaheim, Patti LaBelle, Gerald Levert, Lil Cool J, Chaka Khan, Tania Tupper and Stevie Wonder.

This fall, cable network A&E will premiere new Paul McCartney

and Sting documentaries at dates to be determined.

"Paul McCartney: The Journey to Red Square" is a two-hour program about McCartney's first Russian concert, which took place in May. McCartney executive-produced the special. The program will include footage of his Moscow concert and his visit to the Russian city of St. Petersburg, where he received an honorary doctorate from the Russian Conservatory.

Tuned In: The Tube

By Carla Hay
chay@billboard.com



"Sting: Sacred Love" chronicles the making of the veteran rocker's latest album, as well as performances of the new songs at his Malibu, Calif., home and Los Angeles' Mayan Theatre. There will be an accompanying "Sting: Sacred Love" DVD to be released on a date to be announced.

And, as previously reported (Tuned In: Billboard, May 31), NBC will also have concert specials on Shaanxi Twain, Elton John and Harry Connick Jr. Twain's special airs Aug. 19, while the latter two shows' air dates are yet to be determined.

ROAD TO 'FAME': Congratulations to HarlemLife. The winner of NBC's "Fame," a viewer-voted talent contest that concluded July 23.

The grand-prize package deal with Johnny Wright's Wright Entertainment Group (whose clients include "N Sync, Britney Spears and Sean 'P. Diddy' Combs), a single on Wright's WIRE Records and a prominent role in the off-Broadway musical "Fame."

Wright was a judge on "Fame," and at press time he was in discussions to sign second-place "Fame" contestant Shannon Bex to a management deal.

IN BRIEF: Fox-TV has changed the title of its pop-star impersonation series from "Soundbix" to "Performing As . . ." with Aug. 26 as the show's premiere date.

Los Angeles-based production company RAW Entertainment has signed veteran music-video director Wayne Isham and the production team the Coalition, which includes directors Bernard Gaurier and Darren Grant.

Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New 50" are those clips with six or more plays for the first time in the chart week.

For week ending
JULY 27, 2003

NEW YORK, N.Y. Wednesday, July 23, 2003

NASHVILLE, TENN. Wednesday, July 23, 2003

NEW YORK, N.Y. Wednesday, July 23, 2003

8:00 PM EST

8:00 PM EST

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41	42	43	44	45	46	47	48	49	50
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Southern Rap

Continued from page 1

vidual South-based labels as Atlanta's So So Def and New Orleans' Cash Money and No Limit have all thrived at one time or another, the entire region has never gained the acceptance afforded its coastal competitors—until now.

The recent chart success of such Southern talent as Bone Crusher, David Banner, Three 6 Mafia and Lil Jon & the East Side Boyz; the growing interest in crunk music, an Atlanta-based subgenre that combines bass-heavy tracks with powerful hooks; and a number of national deals with the majors for indie labels illustrate that the South is again on the rise.

And with new albums from T.I., OutKast, Ludacris, Nappy Roots, Ying Yang Twins, Big Gipp and YoungbloodZ, among others, due in the third and fourth quarter, the South's grasp on the charts may only get stronger.

"The music is bringing back the excitement in the club," So So Def CEO/artist senior VP Jermaine Dupri says of Southern hip-hop's rise. "It's similar to slam dancing almost, because it's all about going to the club and getting wild. At the same time, all the records promote fun rather than violence, more or less. [Bone Crusher's] 'Never Scared' is a little violent, but at the same time, the feeling that you get from the record is one of excitement."

"You see black kids now going to clubs and not being afraid to sweat," he adds. "There was a time in rap where black kids didn't want to get their clothes dirty; they didn't want you to waste any water on them. That still exists, but if you go to a club that's crunk and Lil Jon or Bone Crusher is performing, you can pretty much forget about that. It's a whole different mentality. It's like the rock era of rap."

Dupri knows a thing or two about Southern hip-hop. Having founded So So Def more than a decade ago, he has produced such multi-platinum acts as Kris Kross, Lil' Bow Wow and Ludacris. Bone Crusher, one of his signings under his new deal with Arista, is a major Southern hip-hop talent making noise on the charts. Hailing from Atlanta, Bone Crusher was among the first in



Propelled by the Lil' Flip-featured single "Like a Pimp," Banner's "Mississippi: The Album" has sold more than 303,000 units since its May 20 release. It debuted at No. 1 on Top R&B/Hip-Hop Albums and at No. 9 on The Billboard 200.

Hypnotize Minds/Columbia act Three 6 Mafia is one of the few Southern acts, like OutKast and Scarface, that has consistently maintained visibility for several years.

"We've been hanging around for a minute," Three 6 Mafia's Juicy J says. "The South has always been hanging around. If you look at [BET's] 106 & Park, there are nothing but Southern videos playing, so I think we're on our way up."

"People's ears are open," he adds. "If you listen to New York radio right now, they're playing New York stuff, but they're also playing a lot of Southern stuff. Those are expanding, and it's a blessing."

Formerly signed to Soul, the Memphis-based quartet scored its most recent hit with "Da Unbreakables," which has sold more than 222,000 units. The album debuted at No. 2 on Top R&B/Hip-Hop Albums, topped only by labelmate (and fellow Southerner) Beyoncé's "Dangerously in Love," and at No. 4 on The Billboard 200 in the issue dated July 12.

GETTING CRUNKY

Lil Jon & the East Side Boyz are a staple in the world of crunk music. Recently, their Atlanta-based indie label, Black Market Entertainment (BME), inked a label deal with Warner Bros. Records.

Lil Jon's label partner, attorney Vince Phillips, says the Warner Bros. deal is "really a sign that crunk music is arriving. I'm seeing mainstream audiences and the record industry recognizing it as a part of the industry and having its own niche."

He adds that the time was right for BME to partner with a major. "We met with [Warner Bros. Records chairman/CEO] Tom Whalley and some of the A&R executives, and we like them. Warner Bros. doesn't have a lot of competition over there. We can be the big dogs over there. They made us feel comfortable in that they wanted us to bring our world to reality."

BME's artist roster also includes Chyna White, female vocalists Oobie, Bohagion, Lil' Scrapy and Trillville.

Shannon Holmes, co-owner of Face to Face Management, which manages two FYE stores in the Atlanta area, agrees with



Phillips' assessment of crunk music's growth potential.

"Crunk music is to rap music what heavy metal is to rock," Holmes says. "It's like rap music, with its own following. The kids at my store rave over it the same way that kids rave over heavy metal. [It is] sort of a subgenre of rap."

Holmes' partner, Tara Garrett, says she thinks the success of crunk music is directly tied to the artists' tendency to relate well to their peers and their audience. "The artists that are bringing it to the forefront make themselves more accessible to people that are getting off the ground," she explains. "Crunk music is more representative of artists that will give back. It's a genre within itself that helps itself keep moving along."

Lil Jon recently took his crunk sounds on the road as one of the headliners of the Dirty South tour. Banner is the other headliner, with opening acts Ying Yang Twins, Field Mob and Killer Mike, on the 12-city tour that began July 27 in Montgomery, Ala.

Break 'Em Off Records, the Atlanta-based indie that first signed Bone Crusher, is also reaping the benefits of crunk's ascent.

"I knew ['Never Scared'] was going to be big," Break 'Em Off CEO Dan Brown says. "I had so many calls coming in [we] just had to make sure that everything was right when we did the Bone Crusher thing."

Break 'Em Off's success with Bone Crusher quickly made the label a hot commodity. It recently signed a deal with Def Jam South (Billboard Bulletin, July 14). The first release in the venture will be from Bezeel in October. Future releases include Young Hawk and Lady Ice, slated for December 2003 and February 2004, respectively. Brown says the label also plans to expand the label's creative scope and get into R&B.

THE RADIO PICTURE

Traditionally, regionalism has played a significant role at radio, with stations supporting songs and artists who live in their back yard. But singles like Bone Crusher's "Never Scared," Banner's "Like a Pimp" and Lil Jon's "Get Low" have all scored at radio nationwide. Could things be changing?

"It really depends on the project. Not all of these songs work in Philly," says Colby Cobb, PD for rhythmic top 40 WPHI (103.9 the Beat) Philadelphia. "In fact, Nelly's Country Grammar" was one of the first to be a big hit out of the box. Rap is less polarized, but each



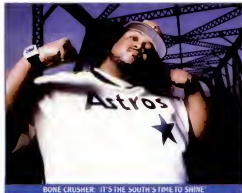
artist is different. I love Bone Crusher and David Banner, but they didn't [attract requests] or give me callouts, while Chingy's 'Right Thurr' is requesting high but with no callouts. BET and MTV have played a big part in the breakout success of Southern artists."

Nate Bell, director of urban programming for Clear Channel's Memphis and PD of mainstream R&B WHRK Memphis, agrees. "I think rap music has always been universal, but tastes are varied. Lifestyles in other parts of the country are still much different, so they rap about different things and the songs take on a different meaning to the audience. Southern rap is becoming much more acceptable in the North, but we are still a ways away from those songs breaking out of the box in New York."

Rhythmic top 40 WLLD (Wild 98.7) Tampa, Fla., PD Orlando does not believe that Southern rappers will ever break out nationally without first growing a fan base in their region.

"Records with a stereotypical 'West Coast' sound start there, not because they have to, but because usually they're made there," Orlando says. "If Ying Yang or Lil Jon makes a record, the testing ground will be Atlanta and Florida radio. Hence it'll start here. Same with New York. Records don't all start in New York because they're large, that's the local test for them. I'm sure it's rough to have Jay-Z, Puff Daddy and 50 Cent as local artists."

Additional reporting by Rhonda Baraka in Atlanta and Skip Dillard in New York.



this new bumper crop of Southern MCs to break onto the national scene. The crunk sound of his infectious club anthem "Never Scared," which features fellow Atlanta-based MCs T.I. and Killer Mike, represented a watershed in the movement.

"Every great music has its time," Bone Crusher says of the South's newfound success. "People didn't like West Coast hip-hop at first, but eventually it had its shine. Just like New York, it had its time. It's just our time."

Serving as the lead single to his debut set, "AttenCHUN!" "Never Scared" peaked at No. 8 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart the week ending July 5. As of last week, "AttenCHUN!" had sold more than 337,000 units, according to Nielsen SoundScan. The album debuted at No. 1 on the Top R&B/Hip-Hop Albums chart and at No. 11 on The Billboard 200. SRC/Universal recording artist David Banner proved that Atlanta wasn't the only city that could get crunk. A music veteran and Mississippi native, Banner is an accomplished producer/MC who knows the uphill battle that many Southern MCs face.

"I'm competing against Puffy and Eminem," Banner says. "I'm competing against people of that caliber, so therefore I want my music on that level. I want to have the same things that those I'm competing against have."

"In most cases, when a Southern act comes out, he has been running all his life just to get to the starting line," he adds. "So when the gun goes off and everyone else takes off running, we've been running full speed just to get to the starting line."

Equity

Continued from page 3

Kraski expects to finalize a distribution deal in the next few weeks. He will hold the title of president and will handle day-to-day operations for the label, which will be based at Sussman & Associates' Music Row office. Black is Equity's first artist, but he will otherwise remain behind the scenes, as will Morey and Sussman.

It's really going to be Mike's ball game," says his exclusive *Billboard* interview. Black and Sussman were already partners, along with executive Mike Sebastian, in the 2-year-old music publishing company Blacktop Music Company, also headquartered at Sussman & Associates. They will retain that company; there are no immediate plans to add a publishing arm to Equity.

Aside from Black, no other artist has yet been signed to the label, and there is no predetermined roster size. "Success will dictate how big the roster will get," Kraski says.

Equity will look to sign new and established country artists. But Kraski says, "I want artists who have something to say, [those] who are honest and flawed and have a strong vision of who they are."

CREATING A PARTNERSHIP

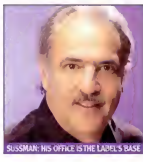
Kraski says Equity's business model is "long overdue" in the record industry.

"It starts with creating a partnership that transcends the CD sale," he

says. "Other Equity tenets include giving the artist ownership in everything they create, paying them from the first SoundScan scan, and having a royalty statement that is much more transparent."

In turn, Equity contracts are likely to be structured like the groundbreaking deal Robbie Williams signed with EMI last year, in which the label takes a portion of revenue from the artists' touring, publishing and merchandising rather than just from CD sales. But Kraski stresses that every deal is likely to be structured differently "because every artist's career is different."

At Equity, he says, "the single's run, common goal is to do what's in



SUSSMAN HAS OFFICE IN THE LABEL'S BASE

the best interest of the artist's career. It won't be an agenda that creates distrust and acrimony."

Black says Equity will benefit from the flexibility that its size and local ownership provides.

"We don't have any buildings on Madison Avenue or in Tokyo or Berlin, so you'll be dealing with peo-

ple on Music Row and it goes no further than that," he says.

Black agrees. "We can be flexible and agile, because we are autonomous and local."

In addition to owning their masters, Black says Equity artists will be paid a full mechanical rate instead of the three-quarter rate that most artist/songwriters are paid. "Those two things alone make [Equity] friendly to the artists," he says, along with "the ability to do what the artist wants to do. The label is not going to dictate anything creatively."

Black recorded for RCA Records from 1978 to last year. While on the label, he notched seven albums that either went platinum or multi-platinum and one gold album, according to Recording Industry Assn. of America certifications. He has scored 13 No. 1 singles on the Hot Country Singles & Tracks chart, including "Nobody's Home," "Summer's Comin'" and "Like the Rain," each of which topped the chart for three weeks.

After leaving RCA, Black says he explored other major-label options and had some offers.

"I had a great run at RCA," he says. "But this venture gives me the opportunity to continue to do what it is I do and have some ownership in the record and also in the company."

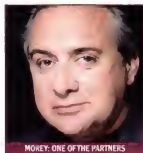
"I walked away from a lot of money [at other labels] on the excitement that this would be something that would grow into something not only for me but for other artists who want to own [their] work and get paid full value. Every artist that joins Equity Records becomes an owner of Equity Records. I would defy anyone to find

anything more exciting from the artist's perspective."

The Equity partners are launching their venture at a time when country record sales—and the music industry overall—are suffering. Nashville's Music Row has been in a five-year funk.

But several other labels that launched in the same environment, including DreamWorks Records Nashville, Lyric Street Records and Universal South, have proved that success is possible.

While noting that "the business is pretty tough" right now, DreamWorks Records Nashville principal executive James Stroud says the players at the helm of Equity make him think it will be successful.



MONEY: ONE OF THE PARTNERS

"Mike is a veteran of some pretty successful situations at Sony over the years," he says. "Clint is a major creative force. The marriage is great... Jim is a real talent, and Charles is a veteran. These guys take it seriously and have a plan. I think they're going to be a force to be reckoned with. It's going to be good

for our community."

When it started Lyric Street Records wasn't a good time either, he says, that's the label's president, Randy Goodman, "nor was it when Stroud started DreamWorks. But sometimes it is the adversity of the moment that births the creativity and passion that allows those conditions to be conquered. And that a partner that will allow you to lose a significant amount of money over an extended period of time."

The heads of three Nashville label groups declined to comment about Equity Records' launch. Two other label principals could not be reached for comment by press time.

THE FIRST RELEASE

Black's first album for the label, recorded and produced in his home studio, is nearly completed. "I'm as proud of this collection of songs as anything I've done before," he says of the project.

Kraski hopes to have a single from the project to radio in October and the album out to retail by February 2004. A single will not be selected until a head of promotion is hired, which should happen shortly. Kraski's first priorities are to hire a full promotion staff and a head of A&R.

Black recently scored a victory as producer of Nashville Star's winner Buddy Jeun's debut album, which opened at No. 1 on the Top Country Albums chart.

Asked if he will produce other Equity artists, Black says, "I'm always open to that, but it's not something we're going to mandate. It's up to each artist to pick a producer."

Online

Continued from page 5

He says the company intends to launch a PC service with broad content rights similar to the one enjoyed by iTunes consumers using Mac computers.

Also getting in on the download store act are Roxio and MusicMatch.

Roxio chairman/CEO Chris Gorog disclosed in a Plug-In keynote address that the company plans to launch its updated version of the Napster 2.0 service, featuring an à la carte offering, before Christmas (see *The Last Word*, page 90).

Gorog called the pay-per-download business "essential" to a successful digital music service.

Further details, including pricing information, were not disclosed.

Meanwhile, MusicMatch announced that it too plans to launch a new pay-per-download service before the year ends.

The company unveiled à la carte download licensing deals with Universal Music Group, BMG Entertainment and EMI Recorded Music, as well as Hollywood Records, Lyric Street Records, Roadrunner Records, Rounder Records, Sanctuary Records andTVT Records.

Talk at the confab continued to swirl about other pay-per-download offerings

in the works, including anticipated stores from RealListen.com, AOL and Amazon. But questions persisted about the pricing model—a major focus of the Billboard Roundtable.

At the roundtable, RCA Music Group president/COO Charles Goldstock said that the industry is still looking for the pricing model, and press for digital files will ultimately be dictated by the volume of business online.

Larry Krensel, president of Universal Music Group eLabs, said in a keynote speech that in the near-to-medium term he expects digital pricing to move away from a steady 99-cent retail price, with some tracks selling for more and a range of catalog tracks selling for less.

Despite all the attention for the Apple-style store, Jupiter is forecasting that the subscription business—although targeting a smaller segment of the online population—will produce equal revenue to the à la carte business during the next three years.

What's more, Jupiter expects subscriptions to be a bigger revenue generators for the music business five years from now.

Jupiter is predicting that by 2008, digital music will be roughly a \$1.5 billion business, with subscriptions generating \$577 million in annual consumer spending and pay-per-downloads accounting for \$677 million.

That's why some companies, like Roxio, plan to offer a mix of services.

MARKING SERVICES

The new Napster will run on the Presley technology platform and will blend à la carte downloads and subscription packages.

Meanwhile, at MusicNet, president/CEO Alan McClade remains bullish on the subscription model and an emphasis on sales to seniors and purchase high volumes of music.

He too says the successful digital music services will likely offer multiple experiences, including pay-per-downloads, subscriptions and streaming radio.

EMI Group executive VP John Rose said that the market will experience with a number of different models this fall. But he added that no one model will likely be "the right" one.

Krensel said 2003 is proving to be a "turning point" for the digital market because "it is the year 'real revenue is showing up on the P&L."

However, he cautioned that patience is required in the near term. "We should allow the [digital] format to develop and not put too many expectations on it right now," he says.

Krensel predicted that digital distribution will outpace sales of physical goods within the next decade and that ultimately record companies "will do away with the CD altogether."

The uncertainty surrounding the market is making investors in some publicly traded companies nervous. Stock in Roxio slipped 30 cents, or 3.8%, to \$7.69 July 28, when the

company announced its embrace of the digital music sector. That was the same day Jupiter outlined its limited expectations for the market over the next few years.

Some financial analysts are voicing concerns about intense competition in the online music market and the future of Roxio's core software business.

But even with all the talk of digital distribution, sales of physical

goods continue to account for a substantial amount of the music-related commerce online for the foreseeable future.

Jupiter says online sales of CDs will be roughly flat in 2003, compared with last year at \$750 million. Jupiter expects online purchasing of CDs to grow to \$1.7 billion by 2008. That's slightly larger than the predicted market for downloads and subscriptions.

Ridenour

Continued from page 6

director of urban marketing Fernando Watson. The label's urban promotion staff also includes Hilda Williams, senior national director of urban promotions. Serletic adds that he plans to hire an additional A&R staffer, Ridenour, Platt and Farmer report to Serletic; all other urban staffers report to Ridenour.

"We have a real opportunity to be a place for artists, producers and acts to come because they'll know we have all the systems now to deliver," says Ridenour, who begins his new post Aug. 4. "This is the urban music division, but at the same time we're part of the whole Virgin family. I want to bring a winning attitude

and help build the company's vision." Ridenour declined to comment on any staff or roster changes he may make.

Ridenour resigned earlier this year as executive VP of Arista Records (*Billboard*, March 8). Working in senior management at Arista since 1993, he played an instrumental role in the careers of OutKast, Sean "P. Diddy" Combs and Usher, among others.

The Virgin urban roster includes several new acts as well as a host of newcomers. Through a joint venture with Ruff Ryders, the label is prepping releases from rappers Jin and Drag-On. Additional new acts include Dwele, rappers Black and Guerrilla Black and R&B singer J1. Among the label's established urban acts are D'Angelo, N*E*R*D, Beanie Man and Gang Starr.

Dickey

Continued from page 1

munications Commission's (FCC) recently revised broadcast ownership rules (Billboard, July 19).

"That's what I went in there prepared to talk about," Dickey says. "He responded to me. He said, 'You're basically an ambush,' with 'two hours of grilling on something that was relatively sensitive.'"

That "something" was Cumulus' widely reported corporate decision not to play the Dixie Chicks on any of its country stations for a time after Chicks' singer Natalie Maines remarked to a London concert audience that she was ashamed that President Bush is from her home state of Texas.

Dickey was also surprised when Dixie Chicks manager Simon Renshaw of the agency was brought in to testify. "He was more of a pro than anything," Dickey says of Renshaw. "He didn't really say much."

"We were accused of having a political agenda, but it was clear the only political agenda was mine," he says, referring to the lawmakers grilling him at the hearing.

Dickey says the fact that his top 40 stations continued to play the Chicks throughout the controversy is evidence that Cumulus had "no political agenda" at the board but was "merely responding to what the listeners wanted us to do." Once the furore died down, he notes, Cumulus chose to resume country airplay for the group.

Dickey says some of the remarks made by members of Congress at the hearing "smacked of hypocrisy." They were not making principled arguments. If they were really concerned about First Amendment rights, there should have been the same outrage about [late-show hosts] Dr. Laura and Michael Savage losing their [TV] shows [for anti-gay remarks]. It suited their agendas and therefore, they remained silent."

At the hearing, Dickey maintained that the decision to drop the Chicks was a result of a groundswell of nega-

tive reaction from the audience, bubbling up to the individual programming decisions. "We then came to corporate for direction."

"We provided our guys with a framework," he says. "The involvement from corporate was to help our guys on a local level make a decision. It was never dictated from corporate based on management's political agenda."

At the recent Conclave radio convention in Minneapolis, Dickey's station on the Chicks ban, a letter from Bob Raleigh, Cumulus corporate format director for country, paints a different picture.

The letter was sent March 17 to Sony Music Nashville, less than a week after Chicks' album *No Time to Spare* broke in the U.S. It gives Cumulus executive VP John Dickey, Lew Dickey's brother, more of a central role in dropping the Chicks.

"Per my boss, John Dickey, all Dixie Chicks music will be removed from all 42 of our stations until we hear from the RIAA," the letter said. "John is pretty upset over the irresponsible remarks made by Natalie. He feels that while she has the right to her opinion, she was an ambassador to our country while she was overseas and should have behaved accordingly."

Raleigh also wrote, "I had intended on allowing the stations to go back to playing their music today, but as I said, John Dickey is still angry over your remarks and refuses to allow any Cumulus station to play their music until Natalie makes a public apology."

Lew Dickey says the memo "doesn't accurately characterize my understanding of how this went down. We are not arbiters of taste here in Atlanta. 'The country audience is an extremely patriotic group of people,' he adds. "What our listeners were telling us is that the remark made by [Maines] was very much contrary to the beliefs of the country audience. There was a tremendous disdain for the group as a result."

Dickey also notes that his stations twice aired, and heavily promoted, the Chicks' interview with nationally syndicated radio personality Bob Kingsley in which the Chicks explained why the Bush comment was made.

In addition, "We reached out to the band and asked them to come on our airwaves. It wasn't," as Sen. Barbara Boxer, D-Calif., said, a "Hollywood blacklist." We wanted to create a dialogue between our listeners and the band, and they flat-out refused to do so."

Asked if Cumulus would respond the same way again, Dickey says, "Of course we would."

At the recent Conclave radio convention in Minneapolis, John Broadcamp president Carl Gardner said radio had been "vilified" at the hearings. For his part, Dickey thinks Congressional leaders were "venting some frustration that certain members, particularly Sen. Boxer, have been the industry leader," referring to radio giant Clear Channel Communications, which was the focus of an earlier hearing.

Dickey thinks Congress is "kind of acting as if the industry leader is a proxy for all broadcast groups in their business practices, and that simply isn't true."

BENEFITS OF CONSOLIDATION

Despite Congressional concerns, Dickey is bullish on radio consolidation, saying it "has been very positive from our perspective." Cumulus owns about 270 stations and recently closed on a few more in

Nashville and Huntsville, Ala.

Before being acquired by Cumulus, Dickey says his stations "were not in a position to have the quality of programming and the amount of live and local content that they do today."

"When we consolidate we create some economies of scale, and that gives us an opportunity to invest more money in the product. We provide more choices for our listeners."

The FCC eased some restrictions on ownership of newspaper and broadcast stations June 2, a decision that has since been publicly challenged by Congress.

Dickey thinks the new rules relating to radio "will more than likely stand. I don't think there'll be any Congressional action have any impact on the radio portion of the rules."

Dickey thinks the mainstream press has "an unspoken agenda with respect to radio consolidation," as evidenced by the scores of negative articles published about his business in the past several years.

That bias, he alleges, "is being driven in large part by the Recording Industry Assn. of America."

Dickey believes radio needs to be more proactive about improving its own public relations. The radio business, he says, is "in the consumer press, but they," is

not unlike a political campaign where we've had a lot of negative ads run against us and we haven't responded. We have to respond to our critics, and we have to do so forcefully."

Another business practice that has generated bad press for radio for years is independent promotion. Cumulus has a centralized system for dealing with independent promoters, with indices retained exclusively by the company for its rep, 104.8 and country stations.

Those indices deal solely with the company's corresponding format director, not with the individual PDs. Dickey refers to the system as "centralized quality control."

When the second sound should be played by well-received by our audience, not because of promotional hype and other consideration from independents. If that changes the [independent promoters'] business model, then that's a good thing. It's not going to be changed. In all other industries, products sell based on their own merit."

Dickey would like to see labels channel indie money directly to radio stations through buying commercial time on the radio. "It's a huge mistake that's being made," he says.

RIAA

Continued from page 5

tor, he got you here."

Bainowl is viewed by former colleagues as "intelligent," "a people person," "charming" and "a man of great loyalty."

Another colleague says that the RIAA "needed somebody who had even better strategic skills [than Rosen]. He had good ones, but [it needed] a person who would not stiff-arm the technology and artists' communities."

Don Henley, co-founder of the Recording Artists' Coalition, says, "It will certainly benefit the major labels to have a top-gun leader who has the

ear of the Republican administration and Congress."

"As to whether his appointment is partly to make peace with the artist community is beside the point," Henley continues. "How artists are treated by the labels is not really up to Mr. Bainowl. It's up to the heads of the five families—you know Jack Horowitz, Doug Morris, Alan Levy, Roy Schmidt-Holtz, et al. I don't think things will change."

Bainowl runs lobbying firm the Bainowl Group but returned to Capitol Hill last December for a short time to help Frist organize GOP leadership after Frist was appointed majority leader. Bainowl also served as chief of staff to Sen. Connie Mack, R-Fla.

As a Republican lobbyist, Bainowl's recent clients have included Oracle and

Freddie Mac. In 1999, as managing director of the Clark and Weinrodt lobbying firm here, the pharmaceutical industry paid the firm \$120,000 to help defeat the Clinton-era Democratic plan for lower drug costs for seniors.

Bainowl was not available for an interview, but he said in a prepared statement that he was "delighted" to take the job, which reportedly comes with a \$1 million annual salary. "What could be more rewarding than helping to promote two great American traditions: music and property rights?" he added.

Anthony says the views Bainowl as a Washington insider with "a strong reputation as an articulate and highly effective leader. His experience in the political arena is extensive and multifaceted, and he enjoys the respect of legislators on both sides of the aisle."

"Mitch's track record of developing strategic initiatives that get real results makes him the perfect choice to lead the RIAA," Anthony continues. "I look forward to working closely with him, as well as with [President] George W. Bush."

Edward S. Rosen, the RIAA's former Congressional experience. Sherman and her predecessor, Jay Berman, worked in the offices of Capitol Hill lawmakers and then ventured into lobbying.

Berman, now chairman/CEO of the Institute of Music and the Phonographic Industry, calls Bainowl "the perfect combination of political and organizational skills... that perfectly complements the legal and policy talents of Cary Sherman."

But the RIAA would reveal the length of Berman's contract nor whether the organization would want to switch to a Democratic head should the political tide change.

IAAM

Continued from page 6

rearm of the Riverside Convention Center in Rochester, N.Y., adds that sponsorships were the most lucrative in IAAM history.

"While missions were generally well-attended, show traffic would could have been better at times. This is a situation that new IAAM president Mike Kelly, executive director of NCC in New Zealand, hopes to address. He wants to use the association to create more tangible results to sponsors, exhibitors and meeting attendees."

"I hope to bring more of a commercial edge [to IAAM] and leave that as a legacy," Kelly told *Billboard*, adding that IAAM meetings must offer more than the association's "networking opportunities." "It's tougher to get approval from employers for travel these days, so we have to face the fact that we must give our

members something to take back that's a benefit: a tangible thing employers can measure."

At the 2001 IAAM in Barnes did not seem overly concerned about foot traffic to the Ticketmaster booth. "When you're in a cool city [that includes the historic French Quarter], you find a lot of things to do."

OTHER DEVELOPMENTS

IAAM members held their first Industry Affairs Council meeting at the convention. The new organization's firm is to promote IAAM in the live event community. One order of business was to vote ways to stem IAAM membership losses.

"Private management companies are not participating in IAAM. We need to see why," said Greg Davis, director of the Cajundome in Lafayette, La., and chair of the Industry Affairs Council.

During the next 12 months, he and others in the group will survey these firms and allied, venue-support companies—including those not involved

in IAAM like they have been in the past—to identify problems.

In addition, active IAAM membership has been stagnant during the past two to three years. One reason "might be attributable to the economy; some of these guys are taking a beating financially," Davis said.

Also a concern among a number of attendees is the lack of major touring acts as the market cools.

Fall 2003 bookings seem light to Mike Evans, senior VP of sports and entertainment at venue management firm SMC. Evans believes that "artists are being cautious. Summer ticket sales are down as much as 20% to 30% in some markets, vs. last year at this time."

Likewise, Mike Woolsey, assistant GM of the Gaylord Entertainment Center in Nashville, notes that "each show is a struggle to sell tickets."

Other markets, including secondaries, are notching respectable numbers, at least in terms of show volume. Carey Harveycutt, director of the Salem (Va.) Civic Center, says his concert vol-

ume is good, but attendance is spotty. New venues are being well-received.

In Green Bay, Wis., the 13,500-seat Resch Center has "sustained a real niche; the city has really embraced it," says Cora Hallaenderfeld, COO at PMI, which manages the facility.

Recent Green Bay success includes Elton John, Brooks & Dunn and Alanis Morissette, all of which sold really strong. "We've never had as good a local economic situation in the region."

Clear Channel Entertainment has opened the new White River Amphitheater at the Muckleshoot Indian Reservation just outside Tacoma, Wash. The new venue has affected the number of concerts that would have come of the Tacoma Dome this year, says Michael Combs, director of the city's convention center, Cheney Stadium and the Dome.

In response, the Dome is expanding. It plans to construct a new 5,000- to 6,000-seat capacity shed on its grounds.

"If you can't beat them, join them," Combs says.

EVENTS CALENDAR

AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach by invitation only.

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach, 646-654-4660.

Aug. 8, **P2P Summit**, Wyndham Bel Age Hotel, Los Angeles, network@p2psummit.com.

Aug. 8-9, **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, 615-269-7071.

Aug. 14, **Video Industry Adds Action Committee (VIAC)'s An Evening of Wine and Wisdom**, benefiting the UCLA Aids Institute, UCLA Hammer Museum, Los Angeles, 313-833-6894.

Aug. 14-16, **Fourth Annual Latin Alternative Music Conference**, Beverly Hilton Hotel, Los Angeles, 818-763-1397.

Aug. 14-16, **Pokopkon 2003**, Koehnmesse complex, Cologne, Germany, 49-21-6509-7620.

Aug. 14-16, **Third Australasian Music Business Conference**, Sydney Superdomes Olympic Park, Hornsby, Australia, innmedia.com.au.

Aug. 16, **2003 Muscini Musicale Honoring Clint Eastwood**, presented by the Henry Mancini Institute, Royce Hall, University of California, Los Angeles, 310-314-5407.

Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton University City & Towers, Los Angeles, 609-279-1700.

Aug. 23, **Shore Hall of Fame Dinner**, presented by the National Assn. of Black Female Executives in Music & Entertainment, Levens Hotel, Philadelphia, 877-622-3363.

Aug. 28, **2003 MTV Music Awards**, Radio City Music Hall, New York, 212-258-8000.

SEPTEMBER

Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS, American Airlines Arena, Miami, 305-672-0047.

Sept. 8, **Man of the Year Award Dinner Honoring Bruce Landahl**, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York, 212-707-2818.

Sept. 11, **Fifth Annual Grammy Gold Tourment**, presented by the Chicago chapter of NARAS, Harborside Golf Course, Chicago, 312-786-1121.

Sept. 13, **DIT Conference: Do It Yourself in Film, Music & Books**, Redbury Hotel, Nashville, 323-665-6880.

Sept. 13, **25th Annual Georgia Music Hall of Fame Awards**, Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta, 770-934-0906.

Sept. 17-19, **Second Annual Era to Go Streets Music Producer Conference**, Graduate Center, City University of New York, 212-368-1628.

Sept. 18-20, **Fourth Annual Americana Music Assn. Conference**, Renaissance Nashville Hotel, 615-438-7500.

Sept. 21, **Healing the Divide Benefit**

tour. Since Kitt did not perform them, Godfrey used them to create the globally renowned musical "Ipi Tombi," which she wrote with her daughter, Gail Laikier. Godfrey is also survived by another daughter.

Erik Braunn, 62, of cardiac arrest, died in Los Angeles. Braunn began his musical career as a violin prodigy. He joined the Boston Symphony Prodigy program at age 6 before studying guitar with famed Los Angeles locals Milt Norman and Duke Miller. Braunn joined heavy metal band Iron Butterfly at age 16, touring as lead guitarist from 1967 to 1969. The band became famous for its 1968 classic 17-minute anthem, "In-A-Gadda-Da-Vida." The album of the same name went platinum and stayed on the national sales chart for more than two years. Braunn worked as a songwriter/musician/producer until his death. He is survived by his wife.

Concert, Avery Fisher Hall, Lincoln Center, New York, 212-582-5400.

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York, 646-654-4660.

Sept. 25, **2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS, venue to be determined, 312-786-1121.

Sept. 29-Oct. 5, **Annual World of Bluegrass Trade Show and Fan Fest**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky, 615-256-3222.

OCTOBER

Oct. 3-5, **Second Annual All-Atlantic Music Conference**, Sheraton Four Points Hotel, Charlotte, N.C., 888-755-0036.

Oct. 5-8, **2003 International Entertainment Buyers Assn. Conference**, Hilton Suites, Nashville, 615-463-0161.

Oct. 10-13, **11th Audio Engineering Society Conference**, Jacob K. Javits Convention Center, New York, 212-461-8528.

Oct. 21, **Songs for the Cause**, presented by the N.J. Songwriters in the Round, benefiting the Susan G. Komen Breast Cancer Foundation, the Stanhope House, Stanhope, N.J., 908-852-4749.

Oct. 21, **U.K. Music Industry Trust's Award**, Grosvenor House Hotel, London, 44-207-803-1390.

Oct. 23, **Bogart Tour for a Cure 2003 Children's Choice Awards**, presented by the Bogart Pediatric Cancer Research Program, Kodak Theatre, Los Angeles, 310-356-4970.

Oct. 23, **2003 MTV Video Music Awards Latin America**, Jackie Gleason Theater, Miami, 305-535-3700.

Oct. 27-28, **What Teens Want Conference**, presented by Adweek, Brandweek, Mediaweek, *Billboard* and The Hollywood Reporter, Fairmont Miramar Hotel, Santa Monica, Calif., 888-536-8536.

Submit items for *Latin Music Buyer's Guide* to Margo Whitmore at *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmore@billboard.com.

FOR THE RECORD

The July 26 article "Blossom Renovations Raze Facility's Capacity, Profile," concerning the Cuyahoga Falls, Ohio-based shed Blossom Music Center, should have listed the Grand Arena as being located in the city of Cleveland.

The photo of Evanesence singer Amy Lee that ran on page 68 of the Aug. 2 issue should have been credited to Frank Veronsky.

homefront

Billboard Information Group events & happenings

BT Ready To Shake Up Dance Music Summit Q&A



BT has made a mark for himself as an artist, producer, remixer, composer and DJ. Now, he's getting ready to make his mark on the 2003 Billboard Dance Music Summit as the subject of this year's superstar Q&A session. The Summit runs Sept. 22-24 at the Union Square Ballroom in New York.

BT will interview by *Billboard* senior writer Mark Pasetta about his career and his vision for the future. Initially known as a pioneer of trance music, BT has contributed to a multitude of musical styles. As an artist, he has released numerous albums, including "I'm a T.E.S.T.", "Movement in Still Life" and his latest, "Emotional Technology" (Network America). His current hit track, "Simply Deep Love (Somnambulism)," reached No. 5 on the Club Play chart. Additionally, BT has worked with 'N Sync, Sting, Sarah McLachlan, Toni Amara, Madonna and Seal, and he has composed scores for "The Fast and the Furious" and "Under Suspicion." (For more about BT, see page 52.)

This year's Dance Summit will also feature the *Billboard* DJ meet-n-greet, appearances by cutting-edge DJs and artists and provocative and informative business sessions.

For more information on the Billboard Dance Music Summit, visit www.billboard.com/events or contact Michele Jacarango at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Celeste Marquez at 646-654-4648.

DIRECTORY OF THE WEEK

LATIN MUSIC BUYER'S GUIDE

The 2004 International Latin Music Buyer's Guide is the most accurate and complete reference source for the Latin music industry.

The newly published 2004 edition contains more than 3,000 listings from 19 countries. Contact information includes record company executives, music publishers, wholesalers and distributors, publishers, clubs, Latin music radio stations in the U.S., artists, managers, agents and much more.

The 2004 International Latin Music Buyer's Guide is available for \$119 per copy, plus \$7 shipping (\$15 for international orders). Order online at www.orderbillboard.com or mail orders and payment to *Billboard* Directories, PO Box 2011, Marion, OH 43066.

UPCOMING EVENTS

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS

August 6-8 • The Roney Palace • Miami Beach

BILLBOARD DANCE MUSIC SUMMIT

September 22-24 • Union Square Ballroom • New York City

BILLBOARD HILLYWOOD REPORTERS FILM & TV MUSIC CONFERENCE

November 19-20 • Renaissance Hollywood Hotel • Los Angeles

BILLBOARD MUSIC AWARDS

December 10 • MGM Grand Hotel • Las Vegas

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'We Are Very Confident That We Won't Let The Public Down'

BY BRIAN GARRITY

Chris Gorog is putting his money where his mouth is. The chairman/CEO of Roxio is transforming the Santa Clara, Calif.-based company from a maker of CD-burning software to a provider of digital music and media services. And he's already spent more than \$45 million doing so.

Under Gorog's direction, late last year Roxio acquired the assets of Napster—the embattled peer-to-peer network that made music downloading a worldwide phenomenon—for \$5.3 million.

This May, the company purchased the Pressplay digital music service from Universal Music Group and Sony Music Entertainment. The cash and stock transaction is valued at roughly \$40 million.

A new, legitimate version of Napster operating on the Pressplay technology platform is expected to bow before Christmas. Although pricing details have not been disclosed, Gorog is betting that the popularity of the Napster brand will outweigh the impediment of the music no longer being offered for free.

Ahead of that launch, in June the company announced that it had raised \$22 million in a private placement for its "activities in the digital media sector"—presumably the Napster rollout.

Since joining Roxio in September 2000, Gorog has led the company's successful spinoff from Napster Inc.; he took the company public in May 2001. He has driven the creation of the Roxio consumer brand and broadened the company's role in digital media to include photography and video as well as music.

"He has a very, very ambitious program ahead of him," Universal Music Group elabs president Larry Kerswell says of Gorog's digital distribution strategy. "But he has the right team behind him to be one of the survivors in this space, if not one of the leaders."

Prior to joining Roxio, Gorog spent 22 years in the entertainment industry, most recently as president of new business development for Universal Studios Recreation Group.

He added chairman of Roxio to his title in September 2001.

Gorog was a keynote speaker July 28 at the Jupiter Plug-In conference.



The Last Word



A Q&A With Chris Gorog

Chris Gorog

2000-present: CEO of Roxio Inc.

1995-1999: President of new business development, Universal Studios Recreation Group

1985-1993: President/CEO of ITC Entertainment Group

1978-1985: VP of business affairs, the Walt Disney Co.

San Diego State University, BA in telecommunications

Gorog serves on the board of directors of House of Blues Entertainment. He is a member of the Young Presidents Organization and a member of the Academy of Motion Pictures Arts and Sciences.

Q: What's happening with Napster?

A: There's been a lot of questions [about whether] Pressplay will remain a subscription service. Will it become a download service? Napster will really be a download service not dissimilar to what Apple is doing with its iLace downloads. It will also have subscription elements, a radio component, important community elements and original programming.

Q: So it will be different from Pressplay?

A: Napster 2.0, which is what we have named the next version of the service, will be unrecognizable from the Pressplay service. It will have a much richer graphical interface, much easier navigation and it will be even more feature-complete.

Q: What about those who used the old Napster? Will it be what they expect it to be?

A: I think the old Napster was great at instantly accessing huge volumes of songs. Of course, we'll be able to do that. But in terms of our user-interface design, we are raising the bar beyond what the original Napster had. If you think back, it was quite rudimentary by today's standards. We aspire to take from the best of those brand values and integrate that into how we are building the service from the ground up.

Q: You're looking to the pay-per-download model as the chief consumption model for the service?

A: We believe the à la carte download model will be the chief consumption model for the early months and perhaps the early years. Roxio felt it was imperative to remove any obstacle for the consumer to quickly obtain one or more tracks as he or she sees fit without any

the same \$10, they could have access to hundreds of thousands of tracks. We believe that once consumers know how the model works, they will find that very compelling.

Q: Given Napster's name recognition, what kind of expectations do you think the public is going to have about the service?

A: I think the public's expectation is that it is special and different from the other services out there. We are very confident that we won't let the public down. Our goal is to be the best independent store on the Internet.

Q: What are your expectations about how Napster is going to scale in comparison to Apple in its early days?

A: At this point, we haven't publicly stated what our goals are. But clearly, the opportunity is enormous, and we're trying to prepare for it. Scalability has been one of our primary concerns in preparing for launch. One of the key reasons why we bought Pressplay was that the technology platform was the most robust out there. We felt that it was critical, because we have expectations for very high volumes. If you extrapolate from Apple's success and look at the other 97% of the market [that Apple doesn't reach], we feel we have to be ready for a very serious level of volume.

Q: Both Apple and BuyMusic are engaging in high-profile marketing campaigns to promote their services. Is aggressive marketing required to bow a successful digital music service?

A: Brand awareness is critically important. It's something Pressplay suffered from and something Napster will not suffer from. Napster has 97% brand awareness among all Internet users, 76% positive brand affinity, and 47% of Internet users have indicated that they are willing to pay for a Napster-branded service. We feel that the brand value of Napster is an enormous advantage over what our competitors and the new entrants have to bring to the table. That said, we will be doing a serious amount of marketing.

Q: How do you plan to drive distribution for Napster?

A: Napster.com is one of the most recognized URLs in the world. Our surveys indicate that it has awareness comparable to Amazon and Yahoo. So we don't believe consumers will have any difficulty finding Napster. We are in discussions very selectively with a handful of distribution and marketing partners.

Q: What type of synergies do you see between Napster and Roxio's CD-burning business?

A: Right now, we have 100 million consumers with Roxio software on their desktop. All of these consumers are interested in digital music, so it's a wonderful opportunity to introduce them to the Napster brand. We will be using all of our marketing channels to do that.

[Additionally], we are in over 100,000 retail stores in the U.S. alone, we have successful global distribution for our software and it's a great distribution opportunity for us with the Napster service.

Q: So the Napster client will be bundled with Roxio software?

A: Yes.




Q: What is Shawn Fanning's association with Napster at this point?

A: Shawn is consulting with us, primarily on the user-interface design.

THE NEW...



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<p>Subscribe to Billboard</p> <p>MEMBER LOG IN</p> <p>PREMIUM SERVICES</p>	<p>DAILY MUSIC NEWS</p>  <p>Linkin Park, Room 5 Crash Into U.K. Charts</p> <p>Linkin Park's "Metemora" (Warner Bros.) powered straight to No. 1 on the U.K. album chart yesterday (March 30) to become the band's first chart-topping success in the territory. Britain also has a new No. 1 single, as Gareth Gates' three-week run with "Spirit in the Sky" (S/BMG) came to an end. Entering at No. 1 is "Make Luv" (Positiva) by Room 5 featuring Oliver Cheatham. »</p>	<p>HEAVY ROTATION</p>  <p>ROBBIE WILLIAMS</p> <p>HOT PRODUCT » Previewing new releases from Robbie Williams, the White Stripes, the Beatles, Wilco, and more.</p>
<p>CHARTS</p> <p>ALBUMS</p> <p>SINGLES & TRACKS</p> <p>HOME VIDEOS</p> <p>HITS OF THE WEB</p> <p>CHART BEAT</p> <p>TOP CONCERTS</p> <p>ARTISTS & MUSIC</p> <p>NEWS</p> <p>REVIEWS</p> <p>ARTIST OF THE DAY</p> <p>TOUR FINDER</p> <p>BREAKING & ENTERING</p> <p>HOT PRODUCT</p> <p>NEW RELEASES</p>	<p>Latest Headlines</p> <ul style="list-style-type: none"> ■ Billboard.com Introduces New Look, Features » ■ New Radiohead Album Floods The Internet » ■ Top Acts Plug In For 'Matrix Reloaded' Soundtrack » ■ Diana Ross Writing 'Heartaches' Memoir » ■ James Brown Donates Concert Tix To Military » ■ A Perfect Circle Tapped For Lollapalooza » 	<p>ARTIST OF THE DAY</p>  <p>THE ROOTS</p>

NEW FEATURES INCLUDE:

THE TANGLED WEB: Our guide to cool websites and essential online music events, premieres and promotions.

BREAKING & ENTERING: A weekly look at the latest acts entering the Billboard charts.

FINE TUNING: A daily preview of must-see televised music programs and appearances.

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91	Stolichnaya Vodka
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90	Rain 1995 Harvest Vodka
89	Ketel One Vodka
88	Wyborowa Vodka
87	Kremlyovskaya Vodka
86	Finlandia Vodka of Finland
86	Alps French Vodka
85	Skyy Vodka
82	Original Polish Vodka
82	Glenmore Special
82	Fleischmann's Royal Vodka
81	Mr. Boston Vodka
80	Pole Star Vodka
80	Lukowskaya Potato Vodka
80	Absolut Vodka
78	Cardinal Vodka
78	Barton Vodka
78	Barclay's Vodka
78	Amaretto Vodka
76	Star Vodka
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74	Belvedere
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